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# A NEW GUIDE

OF NAPLES, ITS ENVIRONS, PROCIDA, ISCHIA AND CAPRI

COMPILED

FROM VASI'S GUIDE,

SEVERAL MORE RECENT PUBLICATIONS,

And a personal visit of the Compiler to the Churches,  
Monuments, Antiquities etc.

BY  
J. B. DE FERRARI.

PROFESSOR OF LANGUAGES.

SECOND EDITION.



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*J. George Glasp*  
*S. Ferd. n. 54.*



## ADVERTISEMENT.



**A**mong the several works, which have been published, both in this, and in foreign countries, to direct the Traveller in visiting our most remarkable edifices, and the neighbouring antiquities, Vasi's Itinerary is undoubtedly the one, which has met with the largest share of public approbation; but the alterations produced by several circumstances in some Churches, and public establishments, the erection of new ones, and the discoveries made at Pompei since the time of Vasi, have rendered even his itinerary inefficient to gratify the laudable curiosity of those people, who wish to acquire also a just idea of all those novelties. We have therefore thought it proper, and even necessary, to compile *A New Guide*, wherein, availing ourselves of Vasi's work, as far as it suits the present state of things, and preserving the order followed by him, we have sometimes omitted that which is no longer applicable to them, and added what could not have been said by Vasi. Hence, besides a great many corrections, and a more comprehensive illustration of the Villa Reale, we have inserted in this Work a description of the new road of Posilipo, and several others yet more recent in the environs of Naples, of S. Francis' Church, of the Chinese College, of the Serraglio, of the Palace Called *Delle Finanze*, of Sejanus' grotto lately discovered; and of the celebrated hospital for madmen at Aversa.

As for Pompei, and Paestum, a well known, and interesting account of both places has presented itself to us in the publication of Mrs. Starke, and we have copied it, without omitting the necessary collations, and the few additions suggested by a late local visit.

Finally, as almost all the foreigners, who come to Naples, and not a few Neapolitans, visit the Neighbouring Islands, we present them in this book with a description, which will serve both as an itinerary, and as a new illustration of every thing, which can there attract the most their attention.

With these advantages, and soliciting the indulgence of the public for such defects as are inseparable from every enterprize of this kind, we hope that our Guide will once more prove a satisfactory publication.

The reader must be apprised that the following preface is the same, that was written by Vasi in his above mentioned itinerary, containing a short narrative of Horace's journey from Rome to Brindes, taken from the relation the Poet has given us of it in his works.

Horace's journey from Rome to Brindes, taken from the relation the Poet has given us of it in his works.

## P R E F A C E.



The perusal of classical authors is calculated to excite interest as to the places inhabited by the great men of antiquity, and consequently to augment the pleasure of a journey through Italy. No literary man, in travelling from Rome to Naples, will omit to recall to his memory the description Horace gives of his journey from Rome to Brindes, by the Appian Way; in passing by the places described, he may compare their present state with the narration given by that poet, and the names they now bear with those they had in his time.

The following is a history of this journey. In the year of Rome 713, or 41 years before the Christian era, Mark Anthony quitted Cleopatra, in order to oppose Octavian, whose progress in Italy was entirely uncontrolled.

Domitius Ahenobarbus joined Mark Anthony, and the latter laid siege to Brindes, whilst Sextus Pompey made a descent into Italy. Mecaenas, Polion, and Coccejus Nerva, went to Brindes, to accommodate the differences between Mark Anthony and Octavian; in this design they succeeded, and Mark Anthony afterwards married Octavia, the sister of Octavian. Horace set immediately out from Rome with Heliodorus, in order to wait for Mecaenas at Terracina.

The first station was Aricia, now Riccia, a small market town, on the ancient Appian Way, 17 miles from Rome. It is now the road to Naples. These are the lines of Horace :

*Egressum magna me exceptit Aricia, Roma,  
Hospitio modico : rhetor comes Heliodorus,  
Graecorum longe doctissimus. Inde Forum Appi  
Differtum nautis, cauponibus atque malignis.*

The city, or market town called Forum Appii, was, according to some authors, situated on the spot now occupied by the hamlet of Le Case Nuove. It is more probable, however, as others say, that it is Casarillo di Santa Maria, situated 56 miles from Rome, in the Pontine Marshes, where are the remains of an ancient city; it was founded by Appius Claudius Coecus, on the great road which he constructed, about 313 years before the Christian era.

Horace divided his journey into short stages ; it is even thought that he walked from Rome to the place just mentioned. He seems to indicate this in these two lines :

*Hoc iter ignavi divisimus, altius ac nos  
Praecinetis unum. Minus est gravis Appia tardis !*

This town, called Appii Forum, being situated on the borders of the Pontine Marshes, it is not astonishing that the water was bad. Horace feared it, and did not wish to sup there, as he says in the following lines:

*Hic ego propter aquam, quod erat deterrima, ventri  
Indico bellum ; coenantes haud animo aequo  
Expectans comites . . . . .*

We pass over the description of his journey over the Pontine Marshes from Forum Appii till within three miles of Terracina, and of the bad night he experienced; he set out the next morning four hours after sun-rise.

. . . . quarta viâ demum exponitur hora.  
 Ora, manusque tua lavimus, Feronia, lympa.  
 Millia tum pransi tria repimus, atque subimus  
 Impositum saxis late candentibus Anxur.  
 Huc venturus erat Mæcenas optimus, atque  
 Coccejus . . . . .

The Temple, and the Sacred Wood of the goddess Feronia, were four miles distant from Terracina, formerly called Anxur, a town of the Volsci, which is 76 miles from Rome.

From Terracina, Horace passed to Fondi, which is twelve miles farther. Here he had the pleasure of seeing the judge of the province, who wore his gown lined with purple, and executed the functions of his office with pomp and ceremony.

*Fundos Ausidio Lusco prætore libenter  
 Lingimus, insani ridentes præmia scribæ :  
 Prætextam, et latum clavum, prunæque vatillum.*

He thence proceeded to Formia, now Mola di Gaeta.

*In Mamurrarum lassæ deinde urbe manemus.*

It is generally supposed that Formia was called also Urbs Mamurrarum, because Mamurra, a Roman knight, was born there ; but some authors suppose that the little town of Itri was the Urbs Mamurrarum, and not Formia.

Horace, continuing his journey, met at Sinuessa, Virgil, Plotius, and Varius, his intimate friends; he describes his joy at the interview, in the following lines :

*Postera lux oritur multo gratissima, namque  
 Plautus et Varius Sinuessæ, Virgiliusque  
 Occurrunt : animæ, quales neque candidiores  
 Terra tulit, neque quis me sit devinctior alter.  
 O qui complexus, et gaudia quanta fuerunt !  
 Nil ego contulerim jucundo sanæ amico.*

The town where he received so much pleasure, and which he calls Sinuessa, was the last town of Latium, built on the spot, which is supposed to have been formerly occupied by the ancient Greek town of Synope, on the Garigliano, formerly called Liris: it is now Sessa. The waters at Torre de Bagni, near this place, were celebrated in the time of the ancients; they were called *Suesanae aquae*.

The celebrated vineyards of Falerno were near this town, on the side of Falciano, above Mount Massicus, which was sometimes called *Mons Falernus*, as in the line of Martial:

*Nec in Falerno monte major autumnus.*

*L. 12. Epig. 57.*

From Formia to Capua, is a distance of 42 miles.

*Proxima Campano ponti quae villula, tectum  
Praebuit; et parochi, quae debent, ligna, salemque.  
Hinc muli Capuae clitellas tempore ponunt.*

The third day was occupied in going from Formia to Capua. It appears that Horace dined in a country-house, near the bridge of Campania, at a short distance from Capua. No author has mentioned the exact situation of this bridge, but it probably separated Latium from Campania.

The Appian way turned to the east of Capua, on the side of Beneventum, and passed to Caudium.

*Hic nos Coccei recipit plenissima villa,  
Quae super est Caudi cauponas . . .*

This town of Caudium is celebrated for the defeat of the Romans, which happened in the year of Rome 432, at the defile, called the *Forche Caudine*. The Romans being surprised by the Samnites, were conquered, and obliged to pass under the yoke. This defeat produced such an impression at Rome, that the tri-



bunals and market-places were immediately closed; the consuls and officers, who had agreed to the surrender of the army, were given up to the enemy; but the Samnites not wishing that the Romans should be released from their engagement, sent back these voluntary prisoners. There are still two villages, six miles from Caserta, called Furchi and Gaudiello, which appear to have preserved in their names the memory of this famous event.

From Caudium Horace proceeded to Beneventum, and thence to Canusium, or Canosa, which is at the extremity of Apulia.

We shall proceed no farther with Horace, but describe the present road from Rome to Naples.

## ROUTE FROM ROME TO NAPLES.

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The old road to Naples was the celebrated Appian way, made by Appius Claudius the Blind, when he was censor, in the year of Rome 442; it commenced at Rome by the Capene gate, which afterwards, the City being enlarged, was replaced by the gate now called St. Sebastian's; it then passed through the Pontine Marshes, and extended as far as Capua, from which place Trajan continued it to Brindes, a town of Apulia, in the kingdom of Naples, where there was a magnificent harbour, and where persons usually embarked, who were travelling to Greece. This way was formed with large blocks of stone, and ornamented with superb tombs; it was so infinitely superior to the other Roman ways, that Cicero denominated it *Regina Viarum*, and Procopius *Via spectatu dignissima*.

The modern road to Naples is not exactly the same as the Appian way, as on its egress from Rome by the gate of St. John, it leaves the old road on the right, and passes to Albano. The following table gives the distances on the new road in 'posts, each of which are eight Roman miles; three of these miles are equal to a French league.

	Posts.
Rome to Tor di Mezza Via, an Inn . . . . .	1
Tor di Mezza Via to the town of Albano . . . . .	1
Albano to the village of Gensano . . . . .	$\frac{3}{4}$
Gensano to the town of Velletri . . . . .	1
Velletri to the market town of Cisterna . . . . .	1
Cisterna to Torre Tre Ponti, an inn . . . . .	$1\frac{1}{2}$
Torre Tre Ponti to Bocca di Fiume, an inn . . . . .	1
Bocca di Fiume to Mesa, an inn . . . . .	1
Mesa to Ponte Maggiore . . . . .	1
Ponte Maggiore to the town of Terracina . . . . .	1
Terracina to the town of Fondi . . . . .	$1\frac{1}{2}$
Fondi to the market town of Itri . . . . .	1
Itri to the market town of Mola di Gaeta . . . . .	1
Mola di Gaeta to the river of Garigliano . . . . .	1
Garigliano to the market town of St. Agatha . . . . .	1
St. Agatha to the market town of Sparanisi . . . . .	1
Sparanisi to the town of Capua . . . . .	1
Capua to the town of Aversa . . . . .	1
Aversa to the city of Naples . . . . .	1
	<hr/>
	19 $\frac{3}{4}$

These nineteen posts and three quarters are equal to about 148 Italian miles, or 49 French leagues.

We shall now give a short description of the towns, market towns, and other places, on the route to Naples and its vicinity, commencing with the

### GATE OF ST. JOHN.

The traveller about to visit Naples, will leave Rome by this gate, formerly called Celimontana, because it is situated on Mount Caelius. It is now called St. John, a name which it derives from the church of that saint in the vicinity. At this gate commenced the ancient Campanian way, which led to the province of Campania in the Kingdom of Naples. It was likewise designated the

Tusculan way, because it formed the road, as it does now, to the ancient Tusculum, a celebrated town of Latium, now called Frascati.

This road was bordered by magnificent tombs, covered with marble, but which are now stripped of all their ornaments. It may be observed, that this melancholy way of ornamenting the public roads was likewise distinguished by a degree of majesty and usefulness; for, amongst the ancients, the sight of the tombs did not discourage the living; but the young men were supposed to be excited to a spirit of emulation by the remembrance of the illustrious men who were there inhumed. On this road likewise, are several vestiges of the aqueduct of Claudian, as well as of that of the waters of Julia, Tepula, and Marcia; they are situated across a delightful plain, and form very picturesque objects in the landscape.

On the right of this road, about five miles from St. John's Gate, is a large farm of Duke Torlonia, commonly called *Roma Vecchia*, where a great quantity of walls of ancient buildings, and other antiquities may be seen. It is supposed to have been the ancient *Pagus Lemonius*, a market town, where the workmen, called *Pagani*, resided. In the excavations that there have been made, numerous marbles, busts, sarcophagi, and statues of great merit, were discovered.

Seven miles from St. John's Gate is

## TOR DI MEZZA VIA.

( *First Post.* )

This is an isolated house, used as an inn.

On the right of it are the remains of an aqueduct, which runs towards the west, and is built of brick. It conveys water to the baths of Caracalla, across the Appian way.

From Tor di Mezza Via, the road passes to

## ALBANO.

### (*Second Post.*)

This small and delightful town, situated near the Lake, on the Appian way, stands on the ground formerly occupied by the ancient town of Alba Lunga, which was built by Ascanius, the son of Aeneas, between the lake and the mount, four hundred years before the period when Rome was founded. It flourished for the space of five hundred years, but was afterwards destroyed by Tullus Hostilius.

Before the traveller reaches Albano, he may see on the left the

### TOMB OF ASCANIUS.

This is an ancient tomb, divested of the ornaments with which it was formerly decorated, and vulgarly called The Tomb of Ascanius, although its real origin and the period when it was erected are totally unknown.

Outside the other gate of Albano, on the road to Riccia, is the

### TOMB OF THE CURIATII.

This is a square mausoleum, fifty-five Parisian feet in circumference, which was formerly surmounted by five pyramids or cones, but only two of these now remain. It is almost universally thought to be the tomb of the Curiatii, but several writers have with more judgment attributed it to Pompey the Great, whose country-house was in the vicinity of this place.

Above the town may yet be seen the remains of an amphitheatre, and of a reservoir, supposed to have been those of Domitian.

A mile from Albano is the small and pretty village of

## CASTEL GANDOLFO.

The road to it, called *La Galleria*, is a delightful promenade. The extraordinary beauty of the situation, and the salubrity of the air, have induced the Sovereign Pontiffs to erect there a magnificent chateau, or villa, to which a delightful garden is attached. The architecture is simple and antique, and here the Pope usually resides during the autumn. Castel Gandolfo is situated on the borders of the lake Castello, and commands some very extensive views of Rome and its environs. On entering Castel Gandolfo, the traveller may observe in the villa Barberini, the magnificent remains of the country seat of Domitian, from which there is an enchanting prospect. Near Castel Gandolfo, Milo, when going to his native place Lanuvium, killed Clodius, the Tribune of the people, who was returning on horseback from Aricia. This event forms the subject of Cicero's finest oration.

Adjoining Castel Gandolfo is the lake formerly called

## LAKE OF ALBANO.

This lake is now called Lake of Castello; it was the crater of a volcano, and is five miles in circumference, and 540 feet in depth. On the borders of the lake are two grottos, said to have been halls ornamented with statues of nymphs, and intended as cool places of resort. The canal of this lake is one of the most extraordinary works of the ancient Romans: it is an outlet through which the waters of the lake cross the mountains, and discharge themselves on the opposite side. It was constructed 393 years before the Christian era, on account of a large increase of water, which threatened Rome with an inundation at the time when the Romans laid siege to Veii. Rome sent deputies to Delphos to consult the Oracle of Apollo, which answered that the Romans would not be able to subjugate the Veians till they constructed a passage for the waters of the lake of Albano. In consequence of this prediction, they began to cut through the mountains, and worked with such assiduity, that at the end of a year

they had made a canal nearly two miles in length, about three feet and a half in breadth, and six feet in height. This operation cost immense sums of money; but the canal was made so strong, that it has never wanted any repair, and is still used for the purpose originally intended.

Nearly a mile from Castel Gandolfo is

### LA RICCIA.

It was formerly called Aricia, and was the place where Horace made his first stay in his journey to Brindes. It is a market town, situated on the Appian way, and on the charming lake of Nemi. The position is delightful, and the air very salubrious. Opposite the Chigi palace is a beautiful church, erected from the designs of Chevalier Bernini. Four miles from Riccia is

### GENSANO.

( *Third Post.* )

This village is situated on the side of the lake of Nemi; it is rendered very pleasant by the plain and the large avenues which form delightful promenades in its vicinity, and is remarkable for the salubrity of the air, and the good wines which it produces. On the eastern bank of the lake may be seen the ruins of several ancient buildings, and the house of Charles Maratta, on the interior walls of which may be seen some drawings by this skilful painter. The streets of the Village are broad and straight, and lead into the great square, which is ornamented with a fountain.

At a short distance is the small market town of Nemi. In its neighbourhood are vineyards producing excellent wine, and very fine fruit. The lake in front contributes in no small degree to the beauty of its scenery. This lake is about four miles in circumference, and has an emissario, or canal for its superabundant waters. According to Strabo, near this place, there was a wood con-

secrated to Diana, and a temple of Diana Taurica, so much resorted to by the Latins, that it gave rise to the building of this town. The Lake was called Diana's Looking Glass, because it was said that this goddess could, from her temple, view her own image in its waters.

About three miles from Nemi is Civita Lavinia, a small castle on the spot where formerly stood the ancient town of Lanuvium, which was the birth-place of Emperor Antonine the Pious, and of Milo. The two celebrated paintings mentioned by Pliny, one of Atlas, and the other of Helen, were in this town.

At a very short distance was the famous town of Lavinium, built by Aeneas, in honour of Lavinia, his wife.

Near Lavinium was Laurentum, an ancient town, standing on the ground now occupied by Pratica, a ruined castle, situated on the sea shore, and said to be the place where Aeneas landed on his arrival in Italy.

All these places are now small and inconsiderable villages; but whoever has perused the Roman History, or the seventh book of Virgil's Aeneid, will contemplate them with lively interest, and will be reminded, by a view of them, of the actions and exploits of many celebrated heroes of antiquity.

About six miles from Gensano is

## VELLETRI.

(*Fourth Post.*)

This town was formerly the capital of the Volsci, whence the family of Octavian Augustus derived its origin. Octavian had a magnificent country house at this place, which was likewise adorned with the villas of the Emperors Tiberius, Nerva, C. Caligula, and Otho.

The most remarkable palaces in Velletri at the present time, are that of Lancellotti, formerly Ginetti, and that of the ancient Borgia family.

The Lancellotti palace is a large edifice, built from the de-



signs of Martin Lunghi. The front towards the street is very beautiful, and the staircase, all of marble, is one of the most remarkable in Italy. The gardens of this palace are about six miles in circumference, and are well laid out, and ornamented. The waters used in the fountains have been brought, at an immense expense, from the mountain of Fajola, which is five miles distant, by means of aqueducts in some places cut through the mountain. The mountain of Velletri, as well as all the country between this place and Rome, is covered with volcanoes. The celebrated Pallas which has taken the name of this town, was found in the environs, in 1797.

Deviating from the road about nine miles from Velletri, is the small village of Cora, which was formerly a town of Latium, inhabited by the Volsci, and afterwards destroyed by the Romans. Its walls, which were formed of large blocks of stone, surrounded the town, and in them may still be seen terraces leading to subterranean ways, hollowed out of the rock, whence the besieged might defend themselves.

At Cora are the remains of two temples; the first is supposed to have been consecrated to Hercules, and is called the

### TEMPLE OF HERCULES.

There are eight Doric columns of the vestibule remaining, and the wall, which separated the Temple from the vestibule. On the frieze is an inscription mentioning the magistrates who built this edifice: from the orthography of this inscription, it is apparent that this temple was erected in the time of Emperor Claudian. The other temple was dedicated to Castor and Pollux; two Corinthian columns, and the inscription on the frieze of the entablature are the only vestiges remaining.

Eight miles from Velletri, after passing the river Asutra, the traveller reaches

## CISTERNA.

( *Fifth Post.* )

Some antiquaries suppose that this is the place, called by St. Paul, in the Acts of the Apostles, *Tres Tabernae*, the Three Taverns, where he says that the Christians came to meet him, but others show the ruins near Sermoneta, which is eight miles from Cisterna.

Quitting the Naples road, the traveller may go to Sermoneta, formerly Sulmona. This is a miserable village, and is only remarkable for the remains of ancient fortifications.

About six miles from Sermoneta, is the town of Sezze, called by the Latins Setia, or Setium. It is situated on the height, in front of the Pontine Marshes. Titus Livy speaks of it on account of a revolt of Carthaginian slaves, and Martial mentions it for the superiority of its wines. Here may be seen considerable remains of an ancient temple of Saturn, the entrance of which is closed by ruins; but from the top of the arch it is ascertained to be about 135 feet in height.

Seven miles and a half from Sezze is Piperno, a small town, likewise situated on the height. An inscription over the entrance informs us that this town was the ancient Pipernum, the capital of the Volsci.

Returning to Cisterna, after proceeding eight miles, the traveller reaches the

## TORRE DE' TRE PONTI.

( *Sixth Post.* )

At this inn commence the Pontine Marshes, which extend for a space about 24 miles in length, and varying from six to twelve miles in breadth. The name of Pontine Marshes, or *Pomptina Palus*, is derived from Pometia, which was a populous and considerable town, even prior to the foundation of Rome, and was

situated at the place now called Mesa, an inn. Dionysius of Halicarnassus, in the second book of his history, speaks of the Lacedemonians, who established themselves on this coast, and built a temple there to the goddess Feronia, so called *a ferendis arboribus*, because she presided over the productions of the earth.

This country afterwards became so populous, that, according to the testimony of Pliny, there were no less than 23 towns. Amongst these towns were, Sulmona, now Sermoneta, Setia, now Sezze, Pipernum, now Piperno, Antium, and Forum Appii, of which we have previously given an account. Independently of these towns, there were in the environs a great number of country houses, of so much importance, that the names of some of them are still preserved; the most celebrated were those of Titus Pomponius Atticus, in the vicinity of Sezze; of the Antoniana family, in the vicinity of the mountain called Antognano, where may still be seen the ruins of the *Grotte del Campo*; of Mecaenas near Pantanello, where there are some old walls; and of Augustus at a short distance from the palace of the Cornelia family, in the place called Maruti.

The waters which descend from the neighbouring mountains, and flow very slowly, formed marshes at this place, and rendered the country totally unfit either for habitation or cultivation. In summer they produced exhalations of so baneful a nature, that they were said to infect the air at Rome, which is about 40 miles distant. This appears to have been the opinion entertained as far back as the time of Pliny, who says in his third book, chapter fifth: *Ob putridas exhalationes harum paludum, ventum Syrophaenicum Romae summopere noxium volunt nonnulli*. This persuasion instigated the Romans to provide against the inundations, which would have rendered their most beautiful residences unhealthy, and was the principal motive for the construction of the numerous canals at every period of their history.

Appius Claudius, in the year of Rome 442, was the first person who commenced any works in the Pontine Marshes. When making his celebrated road across them, called Appian from his name, he constructed canals, bridges, and *chaussées*, consid-

nable parts of which still exist. The wars in which the Romans became engaged for a long time, diverted their attention, and prevented their keeping this district in the state it required; inundations returned, and 158 years before the Christian era, extensive repairs became absolutely necessary.

These works had remained in a neglected state for a long time, when Julius Caesar formed the most extensive projects for the amelioration of this part of the country ; he proposed to extend the mouth of the Tiber towards Terracina, to facilitate the mode of carrying on business at Rome, to drain the Pontine Marshes, and thus desiccate the neighbouring country. Plutarch, Suetonius, and Dionysius, have mentioned this intention of Caesar, the execution of which was only prevented by his death. The project for draining the land was afterwards undertaken by Octavian Augustus, who caused canals to be made in various directions, for the purpose of conveying the water to the sea. According to the testimony of Dionysius, Emperor Trajan paved the road which crossed the Pontine Marshes, and constructed bridges and houses in many parts of it ; the authenticity of this fact may be proved from the inscription on a stone in the tower of Tre Ponti, on the Appian way.

The Marshes became again overflowed at the time of the decline of the Roman Empire ; in the letters preserved by Cassiodorus, it is stated that Theodoric king of Italy, consigned them to Cecilius Decius, for the purpose of draining them ; and it appears that the enterprise of Decius succeeded to the utmost of his expectations. The inscription made on the occasion may be seen near the cathedral of Terracina.

Boniface VIII was the first Pope who undertook to desiccate the Pontine Marshes : he caused a very large canal to be constructed, and thus drained all the upper part of the country ; but the waters of the lower part being too much on a level, the canals gradually filled, and the inundation returned.

Martin V of the ancient house of Colonna, made another canal, which is still in existence, and is called *Rio Martino*. This work is so extensive, both in breadth and depth, that some per-

sons have supposed it to be much older, and to have borne the name of Rio Martino long before the pontificate of Martin V. This Pope was in hopes he should be able to carry off all the water by this large canal, but his death put a period to the undertaking.

Sixtus V, in 1585, prosecuted the same object, in order to purify the air, and augment the fertility of the Roman territory: he made another large canal, called Fiume Sisto, into which a great portion of the scattered water was collected, and afterwards discharged into the sea at the foot of Mount Circello. He made use of the old canals, formed by Appius Claudius, Augustus, and Trajan, in order to convey the waters into his new canal; and he constructed banks on both sides to prevent its overflowing. These banks, however, not being sufficiently strong, gave way after the death of Sixtus V, and the canal became almost useless.

His successors for more than two centuries, were engaged in surveying, and forming plans for draining these marshes; but the difficulty of its execution, and the great expenses attending it, always obstructed the success of the undertaking. At length the great Pius VI who entertained the same views respecting it as Sixtus V, considering that he should be able to use, for agricultural purposes, 20,000 *rubbia*, or 100,000 acres, employed Cajetan Rapini to make a new survey. This engineer discovered that all the waters might be collected in a canal adjoining the Appian way, and, by one he constructed in that direction, he conveyed them into the sea at Torre di Badino. This was called the *Linea Pia*, a name which is derived from this Pontiff, who, in 1778, undertook the execution of it with no inconsiderable ardour. Several small canals convey the water into two others of larger size; and by this means stagnation is prevented. Pius VI several times visited it in person; and sparing neither pains nor expense, he brought the work to such a state of perfection, that nearly the whole of this extensive country is now cultivated, the air is purified, and the Appian Way, which was formerly under water, is now re-established. The road to Terracina was formerly very incommodious, as it passed through the mountains of Sezze

and Piperno ; but the present is a level and straight road about 25 miles in length.

About three miles from Tor Tre Ponti are the beautiful remains of some ancient monuments, which ornamented the Forum Appii, and the celebrated Appian way.

At the extremity of the western cape of the Pontine Marshes, and at the mouth of the river Astura, is the tower of the same name, where there was a small port, from which Cicero embarked to go to his country-house at Formia, on the day when he was assassinated. It was here also that young Conradin, King of Naples, was betrayed and arrested by Frangipani, a nobleman of Astura, to whom he had fled for safety.

From the extremity of the Pontine Marshes, towards Torre d' Astura, the distance to Nettuno is only six miles. Nettuno is a maritime town, in the Roman territory : it took its name from the temple of Neptune, where sacrifices were offered to that deity, for the purpose of obtaining a safe and prosperous voyage.

A mile and a half from Nettuno, and 4½ miles from Rome, is Capo d' Anzio, formerly called *Antium*. It was a town of the Volsci, which was celebrated by the wars of the inhabitants against the Romans, in the year of Rome 262. It had formerly a harbour, which was destroyed by Numicius, in the year of Rome 284. This town was rendered very famous by its magnificent temples, dedicated to Fortune, Venus Aphrodite, and Aesculapius ; and for the country house or villa belonging to the Emperors. Many statues have been discovered at this place, and amongst others the celebrated Apollo of the Vatican, and the Gladiator of Borghese. Emperor Nero rebuilt Antium, and constructed an immense harbour there, on which, according to the testimony of Suetonius, he expended large sums of money. Having afterwards fallen to ruins, Pope Innocent XII undertook its re-establishment, which was finally accomplished by Bennet XIV. The country-houses of Corsini, Doria, and Albani, demand attention for the beauty of their appearance.

At the other western extremity of the Pontine Marshes is Monte Circello, or cape of the famous Circé, a peninsula formed

by a lofty rock, on which stands the town of San-Felice. At this place was the palace of the daughter of the sun, and the dreadful prisons, where Homer informs us that the companions of Ulysses were confined after their metamorphoses, and where they afterwards passed a whole year in the enjoyment of every luxury.

Returning to the Appian way, at eight miles from Torre Tre Ponti, the traveller reaches

## BOCCA DI FIUME.

( *Seventh Post.* )

This is an inn, in the immediate vicinity of which is a white marble bridge erected over a canal.

The next place on the route is

## MESA.

( *Eighth Post.* )

From the inn of Mesa the traveller proceeds to

## PONTE MAGGIORE.

( *Ninth Post.* )

This is another isolated inn, near which the navigable river Uffense crosses the road. At this place also the canal divides into two branches, one of which proceeds in a direct line to the sea, whilst the other meanders in an oblique direction along the side of the road.

## TERRACINA.

( *Tenth Post* )

This is the last town in the Roman territory. It was built by the Volsci, and called in their language Anxur or Axur, whence is derived the name of *Jupiter Anxurus*, so called by Virgil ; that is, Jupiter adored at Anxur. The Greeks afterwards denominated it *Traxina*, from which the name of Terracina is derived. The front of Jupiter's temple may still be seen, supported by large fluted marble columns, measuring four feet and a half in diameter. The ancient Anxur was situated on the summit of the hill. Horace alludes to it in the following line:

*Impositum late saxis candentibus Anxur.*

The entrance to the cathedral church of Terracina is formed by two divisions of steps. On the first step is a granite urn, the lid of which is ornamented with palm-leaves, and surmounted by a crown. On the base of it is an inscription, stating that this urn was formerly used for tormenting Christians, and afterwards for the purpose of dipping the hands on entering the church. The nave of this sacred edifice is supported by six columns of different kinds of marble ; the canopy of the altar rests on four beautiful fluted columns ; the pulpit, which is square, is formed into compartments with Mosaic ornaments, and is sustained by five small granite columns.

The climate of this town is mild, and the views in the vicinity are truly picturesque. The palace, erected under the superintendence of Pius VI, is worthy of notice, together with several other monuments of the munificence of this Pope.

The chain of mountains, on which Terracina is situated, is separated from the Appennines by the great valley of Monte Cassino, which abounds with springs issuing from the foot of the mountain, and many of them flowing in numerous small streams into the Pontine Marshes.



The ancient Romans had many country-houses on the hill of Terracina. Emperor Galba had an extensive palace near the spot, where there are some ancient grottos hollowed out of the rock. The traveller may likewise see the ruins of the palace of Theodoric, king of the Ostrogoths, who was the first king of Italy in 489, and at that time the most powerful monarch in Europe. On the hill is the ancient enclosure of the walls of Anxur, consisting of large stones, reservoirs of water, and the ruins of several ancient tombs, the urns of which are in good preservation.

The harbour of this town, constructed by Antoninus Pius, demands attention on account of the numerous remains which yet exist; the form of the basin may be distinctly ascertained; the stone rings to which the vessels were attached may also be seen; but this harbour being filled with sand, the sea has retired from the basin. Several Popes have entertained the idea of clearing this harbour, and the undertaking would certainly be productive of essential benefit.

The famous Appian way passed to Terracina, and a beautiful remnant of it is to be seen below the town, in the Canons' magazines; this fragment being contained in a kind of stables, has been better preserved than other parts; the blocks of stone in the form of irregular pentagons are united with a degree of nicety, equal to that of any new work.

On the gate of Terracina towards Naples, may be seen the arms of Pope Paul II with an inscription in Gothic letters, bearing date of the year 1470. The adjacent guard-house is hollowed out of the rock, as are numerous deep caverns in many parts of the mountain. There is likewise a scale of 120 divisions, marked by numbers, engraved on the rock, for the purpose of denoting the height of the declivity.

From Terracina to Naples is a distance of 69 miles, or nine posts. Six miles from Terracina is a tower called *Torre de' Confini*, or Portello, which forms the barrier between the kingdom of Naples, and the territory of the Pope; there is a guard-house at this place, where the passports obtained from the Naples Minister at Rome must be exhibited; the passports are then sent to

the officer of the guard, at the tower *dell' Epitafio*, who gives permission for the traveller to proceed.

The road then passes for several miles along the ancient Appian way, which is there much ruined. The borders of this road are in many places planted with trees, the branches of which afford a pleasing shade from the heat of the sun. The air is in this part of the country so mild that at the end of December, flowers of every kind may be seen in luxuriant growth.

Five miles from the tower *dell' Epitafio* is

## FONDI.

### (*Eleventh Post.*)

This is a small town, situated on the Appian way, which indeed forms its principal street. It was formerly one of the towns of the Aurunci, a people of Latium, and was almost destroyed in 1534, by a Turkish fleet, who wished to carry away Julia of Con-sague, Countess of Fondi, so celebrated for her beauty. Strabo, Pliny, and Martial, speak in high terms of the wines of Fondi, which are still in great repute. Fondi is paved, and intersected by two streets, which cross it at right angles. The walls are worthy of observation : the lower part of the town is said to have been built anterior to the time of the Romans. The cathedral is a very ancient Gothic building, and contains a curiously worked marble tomb, a pontifical chair, and a pulpit of marble covered with mosaics. In the church of the Annonciade is a picture representing the pillage of this town, by the troops of the famous Barbarossa.

Near Fondi is the grotto where, according to Tacitus, Sejanus saved the life of Tiberius.

In a house belonging to the Dominicans, is the room inhabited by St. Thomas Aquinas, and the hall in which he taught theology. The Lake of Fondi abounds with fish; the eels are large and excellent, but the stagnation of water in this lake, renders the air of the neighbouring country unhealthy. In the environs of Fondi, numerous oranges and lemon-trees are grown.

Suetonius mentions that Villa Castello, the birth-place of Emperor Galba, was on the left of this road.

Eight miles from Fondi is

## ITRI.

(*Twelfth Post.*)

Itri is a large village situated on the Appian way, about six miles from the sea. Numerous remains of the *Cyclopean* walls may still be seen there. Some authors state it to have been the ancient town mentioned by Horace, under the name of *Urbs Mamurrarum*. This village is surrounded by hills, abounding with vines, fig trees, laurels, myrtles and mastick-trees; from the latter tree, that valuable gum called mastick is obtained; the position is so pleasant, the fields so fragrant, and the productions so varied, that it cannot be viewed without exciting the most delightful sensations.

On the right of the road towards Mola di Gaeta, is an ancient tower, which is said to have been the tomb of Cicero; it is supposed to have been erected by his freedmen, on the spot where he was killed. It is a circular edifice resting on a square basement; in the circular part are two roofed stories supported in the centre by a massive round column: contiguous to this monument, is a road which is probably the same by which Cicero went to the sea coast, when he was assassinated.

At a short distance on the sea-shore, is a fountain conjectured to have been the fountain of Artachia, near which, according to Homer, Ulysses met the daughter of the King of the Lestrigons.

Between the tower and Mola di Gaeta, the road commands a delightful view of the town and gulf of Gaeta, as well as of Mount Vesuvius and the neighbouring islands of Naples.

Eight miles from Itri is

## MOLA DI GAETA.

( *Thirteenth Post.* )

This is a large market-town, situated near the sea and gulf of Gaeta. It is built on the ruins of the ancient Formia, a town of the Lestrignons, which was afterwards inhabited by the Laconians, of whom Ovid speaks in the fourteenth book of his *Metamorphoses*. This town was celebrated in the time of the ancients for the beauty of its situation. Horace places the wines of Formia in the same rank as those of Falerno. Formia was destroyed by the Saracens in 836.

Mola has no harbour, but there are numerous fishermen; the sea-shore is delightful; on one side is seen the town of Gaeta, advancing into the sea, and forming a charming prospect; and on the other side, the Isles of Ischia and Procida, which are situated near Naples.

At Castellone, between Mola and Gaeta, are some ruins, which are confidently stated to be those of the country-house of Cicero, called by him Formianum. Here Scipio and Lelius often retired for the purpose of recreation, and near here Cicero was assassinated at the time of the great proscription, whilst escaping in a litter, to elude the fury of Mark Anthony, 44 years before the Christian Era. He was 64 years of age.

There is also at Mola a new Royal palace, which the present King caused to be built to serve him for a country seat.

Five miles from Mola is

## GAETA.

This town contains 10,000 souls, and is situated on the declivity of a hill. It is very ancient, as it is supposed to have been founded by Aeneas, in honour of Gajeta his nurse, who died there, according to the testimony of Virgil. *Aeneid*, b. 7. l. 1.

*Tu quoque littoribus nostris, Æneia Nutrix,  
 Æternam moriens famam, Cajeta, dedisti.  
 Et nunc servat honos sedem tuus ; ossaque nomen  
 Hesperia in magna, si qua est ea gloria, signant.*

Gaeta is situated on a gulf, the shore of which is truly delightful, and was formerly interspersed with beautiful houses; in the sea may still be seen the ruins of ancient buildings, similar to those in the gulf of Baia; this proves the partiality which the Romans entertained for these charming situations. This town is nearly insulated, being only connected with the continent, by a narrow strip of land: there are only two gates, which are guarded with great care. It has a commodious harbour, which was constructed or at least repaired by Antoninus the Pious, and in the immediate vicinity of the harbour is an extensive suburb.

On the summit of the hill of Gaeta, is a tower commonly called *Torre d' Orlando*, Orlando's tower, which is the most remarkable monument in this town. According to the inscription on the gate, it was the mausoleum of Lucius Munatius Plancus, who is regarded as the founder of Lyons, and who induced Octavian, to prefer the surname of Augustus to that of Romulus, which some flatterers wished to give him as the restorer of the city of Rome. This mausoleum must have been erected 16 years before the Christian era. At this place likewise is a superb column with twelve sides, on which are engraved the names of the different points of the compass, in Greek and Latin.

In the suburb of this town is a tower called *Latratina*; it is circular, and is nearly similar to the first, which is supposed by Gruter to have been a temple of the god Mercury, whose oracles were delivered from a dog's head. Hence his temple was called *Latratina*, from *latrando*, signifying barking.

The fort of Gaeta was made by Alphonso of Aragon, about the year 1440, and augmented by King Ferdinand and Charles V, who surrounded the town with thick walls, and rendered it the strongest fortress in the kingdom of Naples. It contains also a small residence for the King and his August family, which was

lately constructed. In a room in this castle, the body of the constable Charles of Bourbon, general of the troops of Charles V, was preserved for a long time ; he was killed at the siege of Rome, which was pillaged by his army in the year 1528, after he had for a long time besieged Pope Clement VII. The body of this constable was to be seen here till within a few years ; but it is said that Ferdinand I caused it to be interred with funeral rites worthy of his rank. Gaeta has lately resisted two long sieges, the first in the year 1806 against the French ; and the other against the Austrians in 1815.

The cathedral church is dedicated to St. Erasmus, bishop of Antioch, who is the protector or patron saint of the town of Gaeta. This church contains a beautiful picture by Paul Veronese, and the standard given by Pius V to Don John of Austria, the general who commanded the Christian army against the Turks. Opposite the grand altar is a symbolical monument, which appears to have some reference to Æsculapius. The steeple is remarkable for its height, and for the beauty of its work ; it is said to have been erected by Emperor Frederick Barbarossa.

The church of the Trinity is the most celebrated at Gaeta ; it is situated outside the town, near a rock, which, according to the tradition of the country, was rent into three parts in honour of the Trinity on the day of our Saviour's death. A large block fallen into the principal cleft of the rock forms the foundation for a chapel of the crucifix, a small, but elevated building, beneath which the sea passes at a considerable depth, and bathes the foot of this rock. This chapel was very ancient, but was rebuilt in 1514 by Peter Lusiano, of Gaeta. The situation is very singular, and there is perhaps no other chapel in a similar position. It is evident that this cleft has been produced by some violent eruption, as the projecting angles on one of its sides correspond to the indented parts of the opposite side.

We shall now return to the Naples road, which we had left, in order to describe Mola di Gaeta. On leaving Mola, the traveller proceeds on a line with the sea for a mile, when he leaves it for the same space, and again sees it at Scavali, a small villa-

ge, where it forms an angle. He then passes near the sea-shore for another mile, and at the distance of three miles sees the remains of an amphitheatre, and of an aqueduct and other ruins, which are supposed to have formed part of the ancient town of Minturnum. At a short distance he reaches the river

## GARIGLIANO.

### (*Fourteenth Post.*)

This river was formerly called the Liris and separated Latium from Campania ; the bridge over it, which was formerly constructed with boats, is now a fine iron bridge made by the present king. On the gate leading to the bridge is a beautiful inscription relating to Quintus Junius Severianus, formerly a decurion at Minturnum. At this place the traveller quits the Appian way, which runs parallel with the sea-shore as far as the mouth of the Volturno, where the Domitian way commences.

The marshes formed by the Garigliano in the vicinity remind us of the deplorable fate of Marius, that proud Roman who was so often victorious in the field, and seven times consul. He was obliged to immerse himself in the mud of these marshes, in order to avoid the pursuit of the satellites of Sylla ; but being discovered, he intrepidly delivered himself from them, and even made them tremble with his countenance, and threatening looks.

About eight miles from the river Garigliano is Sessa, a small town, which is supposed to have been the ancient *Suessa Auruncorum*, one of the principal towns of the Volsci, and the birth-place of Lucilius, who was the first satirical Roman poet.

Returning to the Naples road, at eight miles from the Garigliano, the traveller reaches

ST. AGATHA.

(*Fifteenth Post.*)

This village is delightfully situated amongst numerous gardens, and is surrounded by pleasant hills. Eight miles from St. Agatha is

SPARANISI.

(*Sixteenth Post* )

This is a solitary inn, from which it is eight miles to

CAPUA.

(*Seventeenth Post.* )

This town is one mile and a half from the ancient Capua, 16 miles from Naples, and 12 miles from the mouth of the Volturno, on which river it is situated. It is surrounded by fortifications, and is garrisoned by a considerable number of troops. Travellers are obliged to send their passports to the governor, in order to obtain permission to pass.

Strabo says that Capua was built by the Tyrrhenians, who were driven from the banks of the Po by the Gauls, about 524 years before the Christian era. Others suppose that it existed more than 300 years before that time, and that it was founded by Capius, one of the companions of Aeneas, from whom it derived the name of Capua. Strabo says its name was derived from *Caput*, the head, as it was one of the principal cities in the world. Florus reckons Rome, Carthage, and Capua, as the three first towns: *Capua quondam inter tres maximas numerata*, Lib. i. ch. 16. The Tyrrhenians were driven from Capua by the Samnites, and the latter were in turn expelled by the Romans, in whose time this town was celebrated for the beauty of its position. It was situated in a charming and fertile plain in Campania, of which it was the



capital, and was said by Cicero to be the finest colony of the Roman people.

Hannibal, in order to make the town of Capua his ally, gave a promise to its inhabitants, that he would render it the capital of Italy. The Romans revenged themselves on the inhabitants with extraordinary cruelty ; for, having taken the town after a long siege, it was put in bondage, sold by auction, and the senators, after being beaten with rods, were beheaded.

Genseric, King of the Vandals, finished the destruction of Capua in 455, and nothing was left but its name, which was given to a new town built in 856. This town was defended by a castle and fortifications, which were destroyed in 1718, and replaced by others of modern construction, so that Capua is now of much importance in the Kingdom of Naples. The bridge over the Volturno at this place, which the traveller passes in his way from Rome, is by no means elegant, and is far inferior to that at the Naples gate, which is ancient and beautiful.

The cathedral church of Capua is supported by granite columns of various dimensions, which have been taken from ancient buildings. In the third chapel, on the right, is a beautiful picture by Solimena, representing the Holy Virgin with the infant Jesus, and St. Stephen. The grand altar is ornamented with an Assumption, by the same painter. On the altar of the subterranean church is a half length marble figure of Notre Dame de la Pitié, executed by Chevalier Bernini. In the middle of the church is a Christ as large as life, lying on a winding-sheet ; it is finely sculptured by the same artist, Bernini.

The church of the Annunciation likewise merits attention : the exterior displays a simple but elegant style of architecture, of the Corinthian order ; its interior ornaments are modern, and are of the richest description. It is supposed to have been an ancient temple, formerly built at some distance from old Capua ; but it is certain that no part, except the socle, is really antique, the ancients being totally unacquainted with grouped pilasters like those on the exterior of this building.

Many marbles and inscriptions from the ancient Capua may

be seen inlaid in the walls of different houses, in various parts of the town. The marble heads in basso rilievo, placed under the entrance arch of the Judges' Square, were likewise brought from the old town.

The ancient town of Capua was situated a mile and a half from the new town, and considerable remains of it may still be seen at the market town of Santa Maria, between the Volturno and the Clanio, on the side towards Caserta, which is four miles distant, and where there is a superb and magnificent palace belonging to the King of Naples, which will be mentioned hereafter. Two arches in the road on the side of Casilino are said to have formed one of the gates of ancient Capua; but the most extraordinary vestige found in these ruins is an oval amphitheatre, measuring in the interior 250 feet in length, and 150 in breadth, without including the thickness of the building, which is 130 feet in addition. Some parts of it are still in tolerable preservation, such as the great corridors, the arches, the steps, and the boxes for the accommodation of the spectators. The amphitheatre is built of brick, and cased with white marble. The arena is so much sunk that, the *podium*, or wall, which defended the spectators from the attacks of the ferocious animals, is no longer visible. This amphitheatre was composed of four orders of architecture; in one of the gates may be seen two arches of the Tuscan order, having at their key-stones a head of Juno, and a head of Diana, executed in basso rilievo, but indifferently sculptured. A chapter of a Doric column, fallen over this gate, tends strongly to support the idea that the second order which ornamented the exterior of the edifice was Doric. From the top of the ruins of this amphitheatre there is a delightful and extensive prospect, commanding in the distance a view of Mount Vesuvius.

The Appian way formerly passed to Capua, as we have already remarked in describing Horace's Journey from Rome to Brindes. In the environs of Capua are several villages and temples, the names of which indicate the antiquity of their origin: *Marclanese* was a temple of Mars; *Ercole*, a temple dedicated to Hercules; *Curtis*, a palace or *Curia*; *Casa Pulla*, a temple

of Apollo, of which however no vestiges now remain. The temple of Jupiter Tiphatin was situated near Caserta, and the temple of Diana Lucifera, called Tiphatina, has been replaced by the abbey of St. Angel. The mountains in the vicinity of Capua and Caserta are still called *Monti Tifatini*; this name is derived from the volcano Tifata; which is now extinguished. About the year 1753, a quarry of white marble, with yellow veins, was discovered at nine miles from Capua. The columns for the grand palace of Caserta were taken from this quarry, and, including the expense of erection, only cost 56 piasters each.

The distance from Capua to Naples is 16 miles, or two posts, which the Traveller may shorten by going thither on the new rail way. The road crosses a fertile and delightful country, where the myrtle, the laurel, and various odoriferous plants, as well as numerous fruit-trees, may be seen flourishing in the most luxuriant state, even in the middle of winter. About half way between Capua and Naples is

## AVERSA.

(*Eighteenth Post.*)

This town was at a short distance from the ancient Atella; celebrated amongst the Romans, for its bon-mots and witticisms, as well as for its obscenities and débaucheries. Having been destroyed by the barbarians, Aversa was rebuilt about the year 1130 by the Normans, who conquered Naples and Capua. It was called Aversa, because it served to maintain an equilibrium between these two towns. Charles I, of the house of Anjou, King of Naples, completely destroyed Aversa, because its inhabitants had revolted, and were supported by the house of Rebusa, whom he exterminated. The town did not, however, long remain in a state of dilapidation, the excellence of the climate and the fertility of the soil, causing it to be re-edified.

The town of Aversa is small, but neat and well built. It is situated in a delightful plain, at the end of a broad and straight

avenue, which leads to Naples, and is bordered by umbrageous trees, round which vines twine their encircling branches. There are several beautiful churches, palaces, and other public buildings, amongst which may be distinguished the grand hospital for madmen of which we shall give a description hereafter.

The country in the environs of this town presents a *coup d'oeil* of surprising beauty; fertile meadows, well-cultivated lands, and populous villages, alternately delight the eye. The last village is Capo di Chino, at which place commences the new and magnificent road, lately constructed to form a communication with Naples. Every thing then begins to announce the vicinity of the capital of a considerable kingdom. The most distinguishing trait, however, is the noise heard at about three or four miles from Naples: at first it appears distant and confused, but gradually augments as the traveller approaches; the singing of one, and the shrill voices of others going to the town, or returning from it, the noise of the carriages, of chaises, and of cabriolets, may all be distinctly heard. At about a mile distant, the buz on the outside, and the noise within the town, assail the ears, and from the apparent bustle it appears like an extraordinary holy day. It is, however, constantly so from sun-rise to sun-set, and gives the traveller a correct idea of Naples being more populous than any other town in Italy.

From Aversa to Naples is only one post; and the whole distance from Rome to Naples is 19 posts and three quarters, which are about 148 miles, or 49 French leagues.

# HISTORY OF THE CITY OF NAPLES.

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This metropolis is so ancient, that its origin is enveloped in the obscurity appertaining to the fables of antiquity. According to some, Falerna, one of the Argonauts, founded it about 1300 years before the Christian era; according to others, Parthenope, one of the Syrens, celebrated by Homer in his Odyssey, being shipwrecked on this coast, landed here, and built a town, to which she gave her name; others attribute its foundation to Hercules, some to Aeneas, and others to Ulysses. Let us leave these opinions, and consider them as arising from the vanity of nations, who wish to attribute their origin to some remarkable and extraordinary event. It is more probable that Naples is indebted for its foundation to some Greek colonies; this may be inferred from its own name, *Neapolis*, and from the name of another town contiguous to it, *Paleopolis*: the religion, language, manners, and customs of the Greeks, which were preserved here for a long period of time, are a sufficient indication of its aboriginal inhabitants. Strabo, in the fifth book of his Geography, speaks of these Greek colonies whence these Cities derive their origin; he likewise informs us, that the people of Campania, and afterwards those of Cumae, obtained possession of Naples. The city of Cumae boasted much greater antiquity, and possessed much greater power than Naples, of the grandeur and beauty of which, its inhabitants were very jealous; they consequently destroyed it, but it was soon rebuilt by command of the Oracle, and it was not till then that it received the name of *Napoli*, that is, New City, a name which it preserves to the present day.

The increase of this city was slow and inconsiderable. No

mention whatever is made of it by any historian, till 230 years before the commencement of the Christian era, when it was classed amongst the confederated towns. A century afterwards, during Hannibal's contest with the Romans, it presented to the latter, a considerable sum of money for carrying on the war, and rejected the propositions of that distinguished general. Hannibal endeavoured to obtain possession of the city, but being alarmed at the height of the walls, he desisted from the siege. This trait of generosity, or rather of policy, on the part of the Neapolitans, who justly considered that their fortune was intimately connected with that of the Romans, procured them the constant friendship of that nation. Attracted by the beauties of this enchanting residence, several rich and distinguished inhabitants of Rome established themselves here. The town of Paleopolis was afterwards united to Naples, and it is said, that during the reigns of the emperors, it became a Roman colony. This town, after being embellished and augmented by Adrian, about the year 130, and by Constantine in 308, was considered one of the most important in the Roman empire.

Its strength and power caused it to be respected by the first barbarians, who carried pillage and destruction into Italy. In the year 409 of the Christian era, Alarie, king of the Goths, after having sacked the city of Rome, entered Campania; the town of Nola was almost destroyed, but these barbarians passed close to Naples which was left unmolested by their fury. Genseric, king of the Vandals, invaded Italy in 455; he destroyed Capua, even to its foundations; Nola was not spared; the environs of Naples were laid waste, but the city itself was respected. In one of the castles, called Lucullanum, young Augustulus, the last emperor of Rome; retired, after having been dethroned by Odoacre, king of the Heruli, in the year 476. Naples at length experienced the same fate as other parts of Italy; it was subdued by Odoacre, and then by Theodoric king of the Goths, who gave it the title of County.

Naples was the first town which offered any resistance to the troops of Emperor Justinian under the command of Belisa-



rius, who was sent into Italy in the year 536, for the purpose of again subjecting it to the power of the emperors. Belisarius besieged Naples by sea and land; his efforts were for a long time of no avail, and he was preparing to take his troops to another part, when he discovered the subterranean aqueducts which still exist; by means of these he introduced some of the bravest soldiers in his army, who having rendered themselves masters of every important post, pillaged the town, and massacred its inhabitants, without any regard to age, rank, or sex. Affected by the deplorable condition of this city, and urged by the reproaches of Pope St. Sylvester, Belisarius was amongst the first to take measures for the re-establishment and re-population of Naples; and these measures were so effectually executed, that in the year 542, it was capable of sustaining another siege against Totila. It then experienced all the horrors of famine. Demetrius, who was sent from Constantinople to assist it, was beaten in sight of Naples, and the provisions on board his vessels fell into the hands of the enemy; Maximin, prefect of the Pretorium, was not more fortunate, and Naples was compelled to surrender. The cruelty of Totila being considerably mitigated by the remonstrance of St. Benedict, he treated the city with humanity, and contented himself with destroying the walls, that he might not again be exposed to such a tedious siege.

Narses entered Italy in order to re-establish the affairs of the emperor; Totila was conquered and killed; Teia, his successor to the throne of the Goths, perished soon after, in another battle, which took place near Naples, at the foot of Mount Vesuvius. The dominion of these barbarians was then terminated in Italy, and in 567 the kingdom became subjected again to the Emperor of Constantinople, who intrusted with the government of it the Exarchs established at Ravenna, who extended their power as far as Naples.

The Lombards, who came from Austria and Hungary, made an irruption into Italy, and, in the year 568, founded a powerful kingdom there, which existed till the time of Charlemagne, in 774; but they did not obtain possession of the city of Naples; it

was ineffectually besieged, and remained faithful to the Eastern Emperor. It had the name of Dutchy, but it chose its own magistrates and officers, and enjoyed a kind of independence. The dukes of Beneventum, who were Lombard princes, extended their dominion as far as Capua. In the year 663, Emperor Constant made an attempt to take the town of Beneventum, but he was obliged to retire to Naples, at the approach of Grimoald, king of the Lombards. Arigise II son-in-law of King Didier, declared himself the sovereign of it, in the year 787 ; his successors besieged Naples several times, and at length rendered it tributary about the year 830.

The Saracens, who were inhabitants of Africa, came into Italy in the year 836, committed new ravages, and caused new wars ; they gained possession of Misena, and destroyed it ; they devastated the environs of Naples, but did not enter the city itself. Sergius, Duke of Naples, afterwards formed an alliance with the Saracens ; he persecuted St. Athanasius, the bishop of Naples, and took possession of the treasure of the cathedral ; for these acts he was excommunicated in the year 872, and an interdict was issued against the city of Naples. Another Athanasius, bishop of Naples, had his eyes put out by order of Sergius, who sent him to Rome, and established himself in his place, in the year 877. This new duke and bishop, continuing the alliance with the Saracens, was likewise excommunicated, and in order to support his cause, brought troops from Sicily, in 885. It was then that Mount Cassin was pillaged, and the Abbé Bertaire killed at the altar of St. Martin. The Saracens were not driven from the country till 914, when Pope John X, having leagued himself with the princes of Beneventum, of Capua, of Naples, and of Gaeta, made war against the Saracens, defeated them, and compelled them to take flight. We shall pass over all the divisions and petty wars which happened in this century amongst the princes of Beneventum, Naples, Capua, the Greeks, Saracens, and Latins, in order to notice more particularly the period when the kingdom of Naples assumed a new aspect on the arrival of the Normans in the eleventh century.



It is perhaps the most remarkable event in this history, that a new state was formed by 40 Norman gentlemen, who returned in 1016 from visiting the church of St. Michael of Mount Gargan in Apulia, and who were assisted by a few others coming from the Holy Land, in the following year. The Greeks laid siege to the town of Bari; the celebrated Melon, a Lombard, who wished to deliver this country from the tyranny of the Greeks, solicited the assistance of the Normans, in conjunction with whom he attained his object. The Normans likewise rescued Guaimaire III, a prince of Salerno, who was besieged by the Saracens; this victory induced them to remain in the country, where they afterwards, being assisted by other Normans whom they invited, drove out the Saracens and Lombards, and established a kingdom.

Emperor Henry II who came into Italy to oppose the progress of the Greeks, was recognised as sovereign, in 1022, at Naples, at Beneventum, and at Salerno; and he gave the Normans several settlements in Apulia. They afterwards assisted Pandolf the Count of Capua to regain his possessions; this Count, in order to revenge himself on Sergius IV duke of Naples, with whom he was at enmity, took the city, ravaged it, and pillaged it, not sparing the Churches. Sergius returned with the assistance of the Normans, and retook his capital, in 1030; he gave them a territory between Naples and Capua, where they settled and rebuilt the town of Aversa, of which Rainulf was the first count.

The success of these Normans in their new colonies, attracted their countrymen to Italy: three of the twelve sons of Tancred of Hauteville, William *Iron Arm*, Drogon, and Onfroï, arrived there in 1038; they distinguished themselves on every occasion, and afforded great assistance to the Greeks; but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself Count of Apulia; Pope St. Leo IX and the Emperor, united to expel him; but the Pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this Pope, whilst he was their prisoner; they conducted him to the town of Beneventum,

which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi one of Tancredi's sons, on account of his homage to the Holy See. Robert Guiscard took the title of Duke of Calabria, in 1060, and continued to extend his conquests; he afterwards liberated Pope Gregory VII, from the hands of Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed Duke of Calabria, and of Salerno: Boemond and Tancred, his son and nephew, set out, in 1096, for the crusade. This is the Tancred, whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek, against the Count of Sicily, Pope Urban II was so pleased with his zeal for the welfare of the Catholic church, that in 1100 he nominated him and his successors Apostolic Legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia, and of Calabria; the Duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily, in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona, and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189, Tancred, son of king Roger, was elected king of

Sicily, on account of his superior abilities, although Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of king Roger.

After the death of Tancred, in the year 1192, Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for 53 years; but his death happening in 1250, Pope Innocent IV took possession of Naples as part of the property of the Holy See. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles Count of Anjou and of Provence, brother of St. Louis, who engaged to pay tribute to the court of Rome. In the mean time Conradin brought an army from Germany, to conquer his kingdoms; the Gibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter-day, 29th March 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived by king Charles of Anjou, of his island of Procida, for having taken the part of Manfredi and Conradia. Peter of Arragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

7 Charles II succeeded his father Charles I, and transmitted the kingdom to his son Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature, were most cultivated at Naples. In 1341, Jane I, granddaughter of Robert, succeeded to the throne of Naples: she married Andrew, son of the king of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the West commenced in 1378, by the double election which the Cardinals successively made of Urban VI, and Clement VII; the latter was recognised as Pope by France and by queen Jane; Urban excommunicated the queen, and declaring her deprived of her estates, he invited from Hungary, Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor, the Duke of Anjou, brother of Charles V, king of France, and second son of king John; but she could not prevent Charles de Duras from entering Naples, on the 16th July 1381; the queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22d May 1382, just as the Duke of Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III, and of Louis of Anjou.

In the year 1493, Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent; his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus; for Pope Alexander VI had declared him Emperor of Constantinople, on his passage into Rome; it is true that Charles VIII had besieged him in the castle of St. Angelo, but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the Pope, the Emperor, and the King of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France, had he not won the battle of Fornovo in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon, and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII., who had been king of Naples in 1495 : Ferdinand likewise supported his pretensions to it as nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501, Spain sent Gonzalvo of Cordova, surnamed the Great Captain, under pretext of assisting Frederick his cousin, against the king of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic III was obliged to abandon his estates ; he retired to Tours, where he died in 1504. Louis XII, and the king of Arragon, divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties ; a war was kindled between the French and Spaniards ; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general Aubigné prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, Duke of Nemours, and viceroy of Naples, was killed on the 28th of April 1503. He gained a third battle near the Garigliano, and entered Naples in the same year. The French then, lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes, who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys, who being screened, by distance, from the

superintendence of their sovereign, often oppressed the people. The Duke of Archós, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts; with which the Neapolitans were already burdened. This new demand was so exorbitant, that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and clamours of the populace, whilst crossing the market-place, to go to the church of the Carmelites, on every Saturday, as was the ancient custom. About the same time the people of Palermo compelled the Viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy, of which Masaniello was the chief mover.

This chief of the conspiring party was a young man about 24 years of age, named Thomas Anniello, but by the populace pronounced Masaniello; he was born at Amalfi, a small town in the gulf of Salerno, 27 miles from Naples, and was by profession a fisherman; the general discontent so inflamed his mind, that he resolved to hang himself, or to take off the tax on fruit. On the 16th June 1647, he went to the shops of the fruiterers, and proposed to them to come, the next day, to the market place together, and publicly declare that they would not pay the duty; the assessor however having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives, they proceeded to the palace of the Viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people however besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and

to maintain the privileges and exemptions granted to the Neapolitans, by Ferdinand I, of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector; and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen, had they not been diverted from their intentions, by the timely interposition of Cardinal Filomarino, Archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was however elected captain general of the people on the 9th July; his spirit, firmness and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The Viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello in order to avoid being surprised, forbid any person under pain of death to wear a mantle; every body obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provision, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had reated here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each

of the counsellors ; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand, and haughty with success; from time to time he made various ridiculous propositions to the viceroy ; the first was, to make him commandant general of the city ; the second, to give him a guard, with the right of naming the military officers, and granting leaves ; a third was, that his excellency should disband all the guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was re-conducted to the palace.

On the 14th July, Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him, at Pausilippo; where he became so intoxicated, as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalene, to see the Vice Queen, with the mother and sisters of Masaniello, clothed in the richest garments and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety: in one of these moments he sent to inform the viceroy that he wished to abdicate the command. However on the 15th he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him, he should kiss his feet in the market-place. Don Ferrante promised to do so, but saved himself by flight to the castle. Foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th July, fête day of Notre Dame of Mount Carmel, which is the grandest solemnity in the market-church of Naples, Masaniello went to hear mass; and when the archbishop entered, he went before him, and said : « Sir, I perceive that the people are beginning to abandon me, and are willing to betray me; but



I wish for my own comfort and for that of the people, that the viceroy and all the magistrates, may this day come in state to the church. » The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example : his harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his Eminence, begging him to send his theologian to the palace, in order to carry his abdication to the viceroy. The cardinal promised to do so, but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen: after having rested, he went to a balcony overlooking the sea ; but a minute after, he saw advancing towards him several men, who had entered through the church and were calling him ; he walked up to them saying: « My children, is it I whom you seek ? here I am. » They answered him by four musket shots and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance, as far as the viceroy's palace, without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain general.

The people of Naples continued in a state of considerable agitation for several months, and they published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September 1647 : he thought that

the disturbances at Naples should offer him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st October 1647. He took possession of the *Torrione del Carmine*, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St. John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spaniards, profiting by his occasional absence, surprised the *Torrione* and the posts of the Duke of Guise; he was arrested near Caserta, where he had retired, waiting for some troops of his own party: he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702: he preserved it for six years; but in 1707, General Count Daun took possession of the kingdom of Naples, in the name of Emperor Joseph; and the branch of the House of Austria, reigning in Germany, preserved this kingdom even when the House of Bourbon was established in Spain; for by the treaty signed at Baden, on the 7th September 1714, they gave up to Emperor Charles VI, the kingdom of Naples and Sardinia, the Low Countries, and the Dutchy of Milan and Mantua, as part of the inheritance of Charles II, King of Spain.

The division still subsisting between Spain and the House of Austria, Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht to Victor Amadeus, Duke of Savoy. Philip V, King of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island: the emperor was acknowledged by every other power, King of the two Sicilies, and King Victor was obliged to rest contented with Sardinia, instead of Sicily. The Duke of Orleans, the Regent of France, who was not on good terms

with the King of Sardinia, contributed greatly to this change rather unfavourable to this monarch.

When war was declared between France and the Empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the Dutchy of Lorraine was given to France, Parma and Milan to Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia,

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompei; and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity, and flourished in greater prosperity, than at any former period.

During the war of 1741, respecting the succession of emperor Charles VI, the English had appeared before Naples, with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary; yet he did not conceive himself justified in refusing assistance to the Spaniards, who, after the battle of Campo Santo, retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, King of Spain, and eldest brother of the King of Naples, died in 1759. Charles III, being the heir, consigned

the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne, (the eldest being incapable of reigning,) and embarked for Spain on the 6th October 1759.

Ferdinand I governed his kingdom in peace for 47 years, when Napoleon Buonaparte, Emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis I, Emperor of Austria, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again.

He had for successors, in 1825, his son Francis I, and, in 1830, his grand-son Ferdinand II, actually reigning, to whom we are indebted for a great many embellishments, both in city and its environs.

## GENERAL VIEW

### OF THE

## CITY OF NAPLES.

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It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, — where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St. Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient *chefs d'œuvre* of sculpture, as in the museum Pio Clementino and the capitol, and in the villas

Albani and Ludovisi? What paintings can rival those which may be seen in the Porticoes, and chambers painted by Raphael, in the galleries of Farnese, of the Farnesina, Doria, Colonna, etc.? The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the *coup d'oeil* of Naples; on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf 16 miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right, called the Cape of Miseno; the other on the left, the Cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf; but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin; One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St. Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world; all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: *vedi Napoli e po' morì*, intimating that when Naples has been seen, every thing has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions,

the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets ; the vestiges of Greek and Roman magnificence ; and lastly, the traces of towns of ancient renown ; all conspire to render the coast of Naples and Pozzuoli the most curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the *happy country*, and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it re-appeared in the place which still preserves the name of *Bulla*, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called *Casa dell'acqua* ; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad ; they have twice been used at the capture of Naples : first by Belisarius, and afterwards by Alphonso I.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between *St. Agnello in Capo di Napoli* and *St. George*, *St. Marcellin*, and *St. Severin*. It was divided into three great quarters, or squares, called the Upper Square, Sun Square, and Moon Square : it extended towards the place now occupied

by the Vicaria and the market-place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place, its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The City was afterwards enlarged, but neither walls, nor gates were erected. Its present circumference is of twenty two miles. Three strong castles may, however, be used for its defence : these are the Castello dell' Uovo, the New Castle, and that of St. Ermo. The Tower *del Carmine*, which has been converted into a kind of fortress, is less used for the defence of the city, than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into 12 quarters, which are distinguished by the following appellations : S. Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, S. Carlo all' arena, Vicaria, S. Lorenzo, S. Giuseppe Maggiore, Porto, Pendino, and Mercato.

It is generally supposed that Naples contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants ; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius. The streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the Royal Palace, and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built ; they are generally about five or six

stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings, are magnificent; and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing, as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, 48 of which are parochial. There are numerous palaces and other public buildings, amongst which are 37 conservatories, established for the benefit of poor children, and old people, both men and women. There are also several hospitals and other humane establishments.

I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

## ITINERARY

O F

## N A P L E S.



### *First day.*

We shall commence the first day's excursion with St. Francis' church, the Royal Palace, the principal buildings in Naples, and thence proceed to the Theatre of St. Charles, to the *Largo del Castello*, (the Square of the Castle) and to the harbour. We shall then come back to the Castle square in order to notice the Palace of Finance, and the church of St. *Giacomo degli Spagnuoli* (St. James of the Spaniards).



# ST. FRANCIS' CHURCH.

This superb edifice is situated upon the *Piazza Reale* adjoining the *Largo* of St. Ferdinand, and has been erected in consequence of a vow of king Ferdinand I. It is built after a design by M. Bianchi. Its foundations were laid towards the middle of the year 1817. In the course of 1824 the outside was almost completed, and the whole was finished in the year 1833. This is not a single church, though it bears but one title; they are three, separate in all respects from each other, but having an internal communication, by means of which, on extraordinary occasions, divine service may be performed by the clergy of all three, united in the principal one. This has been constructed in the form of the Pantheon, and its rotunda is nearly as large as that of that ancient temple. Amongst the modern cupolas it may be ranked as the third, being next in size to those of St. Peter's, and St. *Maria del Fiore's* at Florence. It exceeds by nearly twelve feet the dome of St. Paul's in London. The two lateral cupolas are those of the minor churches we have before mentioned.

The inside of this church resembles also that of the Pantheon at Rome. The great cupola is supported by 32 fluted marble columns, and as many pilasters; and two others bear the cupola of the choir.

There are six chapels, with a high altar, and a choir. The high altar is ornamented with hard stones, taken from other churches. The painting of the choir, representing the *resuscitation* of the widow's son, is by Camuccini; in the chapels, the *last comunion* of saint Ferdinand, is by Benvenuti; the *conception*, by Landi; the *saint Michael* and the *saint Andrew d'Avelino*, by da Vivo; the *death of saint Joseph*, is by Guerra; the *blessed Nicholas*, by Corte.

The eight colossal marble statues representing the four evangelists and the four doctors of the church, have been, more or less happily, worked, partly by Neapolitan sculptors, and partly by strangers.

A commodious stair case leads to the summit of the cupola, and travellers may mount there, if they be willing to enjoy of a superb panorama.

A truly magnificent arched front stands before the grand church: it is of the Ionic order, surmounted by three colossal statues, representing Religion, St. Francis, and St. Lewis king of France, and supported by ten columns, and four pilasters, the diameter of which is scarcely less by one inch than the admired columns of the Pantheon. The whole is composed of large blocks of Carrara marble. The front is flanked by a double range of columns, 44 in number, and as many pilasters, forming altogether a semicircular portico of the Doric order. These columns as well as the pilasters are of lava taken from the hills which surround the Solfatara at Pozzuoli. The chord of the Portico measures 500 feet, which is the whole length of the Piazza. Its friezes and the Capitals have been made of the calcareous stone which is found in the *Monte di Gaeta*, of an agreeable yellowish colour, and it is commonly, though improperly, called *Travertino*. They have covered with the same stone the drum of the Rotunda, and the two lateral domes.

Eight marble statues are placed upon the Portico at the two extremities: they represent as many Christian virtues. Both the Portico and the front stand upon several ranges of steps. The total height of the Rotunda is equal to that of the Pantheon; and its diameter is but little less than that of the latter.

Two equestrian statues of brass, the one representing Charles III, and the other Ferdinand I, are erected at a small distance from the front. The former and the horse of the latter are the work of the celebrated Canova: both are of the largest extent of modern sculpture.

Standing on this spot, you may see, on your left, the *Foresteria*, destined to receive foreign princes, and on the right, a similar royal building, and opposite your front

## THE ROYAL PALACE.

The ancient kings of Naples inhabited the castle called *Castel Capuano*, now denominated *la Vicaria* ; they afterwards resided in the New Castle, and sometimes in the *Castello dell'Uovo*, where Alfonso III of Arragon died in 1458.

Count Lemos, who was Viceroy of Naples in 1600, erected the large building, which is now the residence of the Court. Chevalier Dominic Fontana, a Roman, was the architect employed on this beautiful palace. The front, which is about 455 feet in length, displays three orders of architecture, ornamented with Doric, Ionic, and Corinthian pilasters. In the first order are three large entrances; that in the centre is furnished with four beautiful granite columns, supporting a balcony; the others have only two. In the second and third order, which form two apartments, are 42 windows or casements. The whole building is surmounted by a magnificent entablature, above which is a steeple, containing a clock. The court is surrounded by two rows of piazzas, one above another: the communication with these is formed by a superb, commodious, and broad staircase, ornamented with two colossal figures of the Ebro and Tagus.

In order to gain space for enlarging this superb palace by two new wings towards the east, the present Monarch caused to be removed some old backbuildings; and this happy idea was carried into execution, on the same style, under the direction of architect Nicolini.

In this palace are large and beautiful apartments ornamented with rich furniture, frescoes, and several pictures by good masters. Among the latter are the death of Caesar, and the death of Virginia, both by Chev. Camuccini; a portrait of the late King Ferdinand by the same author; Rebecca with the servant of Abraham, by Francis Albano; the circumcision of our Saviour, by an unknown Author, of the Venetian School; the holy Virgin appearing to four Saints with God the Father above her, by Raphael; Orpheus, by Michel Angelo of Caravaggio; the three

Cardinal Virtues, a Copy from Raphael, by Hnnibal Caracci; our Saviour disputing with the doctors, by Michel Angelo of Caravaggio; and a portrait of the Dutchess of Orleans, by Gerard.

The apartments just spoken of and the pictures which they contain, render them the most interesting part of the Palace. The Chapel which is remarkably magnificent, is ornamented with marbles, and painted by James del Po. The beautiful statue of the Conception is by Chevalier Cosmo Fansaga.

A terrace, paved with marble, extends the whole length of the palace, and commands a fine view of the sea. A communication between this part of the palace and the dock, has been formed by means of a subterranean passage, by which the king passes when he wishes to enjoy the sea. On the right side of this palace, is the

### THEATRE OF ST. CHARLES.

The grandeur and beauty of this theatre combine to render it the most remarkable in Italy. It was built by Charles III in 1737, after a design by Ametrano, which was executed by Angelo Caresale in 270 days. The accidental fire in 1815 having greatly injured this theatre, it has been almost entirely rebuilt, under the direction of Nicolini, the architect.

This building is 144 feet in breadth, and 288 in length, exclusive of the front, which bears the names of the most celebrated Italian composers and dramatic Poets, and is ornamented with columns and statues. The staircases are commodious, and its corridors very extensive; the pit is 84 feet in length, and 75 in breadth; the stage is 105 feet in length, and 53 in breadth. The theatre contains six tiers of boxes: the first, second, fifth and sixth consist of 30 boxes each, and the third and fourth of 32: these boxes are large, each being capable of containing 12 persons.

Besides this theatre, there is the *Teatro della Fenice*, and that of *San Carino*, both situated in the square of the New Castle,

and the latter very well frequented by the lower classes. The theatre, called *del Fondo*, is a very neat modern building of moderate size : it is situated near the mole.

The *Teatro Nuovo* is situated near the street of Toledo. The Theatre of the *Florentines* is on the opposite side of the street of Toledo, close to the church of St. John of the Florentines, from which it derived its name, and which was rebuilt in a modern style in 1779. This theatre contains five tiers, each composed of 17 boxes; the pieces performed there are comic operas, comedies and tragedies.

The Theatre of *St. Ferdinand*, situated at the *Ponte Nuovo*, is the largest in Naples, except that of St. Charles.

Proceeding to the right from the Theatre of St. Charles, we find, before the royal garden gate, two colossal brass horses with their grooms, sent here from Russia, a few years ago, as a present of the emperor to our king; and going on, we arrive at the

## SQUARE OF THE NEW CASTLE.

It presents itself at first in the form of an oblong square surrounded on three sides with houses and palaces, among which that called *Delle Finanze*, is the most remarkable. The fourth side is formed by a wall extending as far as the Great Guard House, and in which a fountain may be observed, called *degli Specchi*; as its waters descending like a little Cascade, are received in several basins, which may be compared to as many mirrors. From its first level downwards, the square continues to the mole, and on its left side, a stupendous fountain presents itself to the view of the Traveller: it is called *Fontana Medina*, and consists in a large basin from the centre of which rise four Satyrs bearing a large marine shell, above which are four sea-horses supporting a Neptune, who, with the three points of the trident, which he holds in his hand, is throwing up water. This fountain, which is the finest in Naples, was made in the time of Count Olivares, and first placed, by order of the viceroys, at the arsenal, afterwards on the sea-shore, and lastly was remo-

ved to its present situation by Duke Medina de las Torres, from whom it took its name, and by whose order the lions and other exterior ornaments were executed, from the designs of Chevalier Fansaga.

It was upon this square and under a great number of sheds that once lived the *Lazzaroni*, who are now dispersed through the several quarters of the city, especially along the *Molo piccolo* towards the *Ponte della Maddalena*.

Near the mole, on the left side, is the Post office and the Theatre *del Fondo*. On the right side opposite to these buildings rises the

### CASTEL NUOVO.

This fortress is partly situated on the sea shore, opposite the mole, to which it serves as a defence. Its public entrance is through a small bridge joined with a drawbridge, and from the inscription placed over the gate it appears that this Castle was originally built by Charles I of Anjou in the year 1283, and repaired in 1823 by king Ferdinand I. The designs of the first building which consisted of the middle mass, and the little towers with which it was surrounded, were the work of John Pisano; and Charles established his residence there, removing from the Castle *Capuano* which was not considered as sufficiently secure.

The exterior fortifications, which surround it, and form a square of nearly 200 toises, were commenced by Alphonso I of Arragon about the year 1500; they were continued by Gonzalvo of Cordova, and finished, about the year 1546, by Peter of Toledo, who likewise added two large bastions.

Beyond the first fortifications of this castle, between two towers, is the triumphal arch, erected by the inhabitants of Naples at the time of king Alphonso's entry; the whole is of marble, and is ornamented with many statues and basso-relieues tolerably well executed, and representing the actions of that king. This work is the production of Chevalier Peter de Martino, of Milan, who was the architect of King Alphonso. This monument is curious, in reference to the history of the arts, as few

specimens of the architecture of this age are to be found in any part of Europe.

Near this arch is a bronze gate, ornamented with basso-relieoes, representing the exploits of King Ferdinand I of Aragon. A gun shot is confined in one of its folds : it was fired from within the castle, and could not pierce the gate, though it produced a triple cleft in it. Over the internal arch a stuffed crocodile is seen, about six feet in length, which, according to tradition, was found and taken in a subterraneous prison of the Castle, after he had devoured there several prisoners. The arch leads into the *place d'armes*, in which is the Church of St. Barbe, ornamented with marbles and paintings. A well is shown near this Church, containing the water reserved in case of a siege. Mounting afterwards a flight of stairs, we enter the armoury. The room was formerly a Theatre belonging to the Court, and two royal boxes may still be seen carved into the wall. It was Ferdinand I who ordered that an armoury should be formed there, capable of containing arms for 60,000 soldiers.

A gallery passing under arches forms an internal communication between this Castle and the royal palace, which might be made use of as a retreat in case of any public commotion. This castle has also an arsenal, a cannon foundry, artillery schools, barracks, apartments for the officers, etc. In one part of the castle may be seen several large pieces of artillery, bearing the arms of the Duke of Saxony, which were taken by Charles V. As this building was formerly the residence of sovereigns, it is not surprising that it contains many monuments, and displays an air of grandeur not often seen in ordinary fortresses. It is capable of containing a garrison of 3,000 men. Near the walls of this Castle is the

## HARBOUR OF NAPLES.

This is of a square form about 150 toises in length and breadth, including a space of about 600 square toises: it is defended by a great mole, which closes it on the west and south.

This mole was constructed by Charles II, of Anjou, in 1302, and afterwards augmented by Alphonso I of Arragon: it however received its last improvement from Charles III, who, in 1740, extended it 250 feet towards the east, and thus defended the harbour from the south-east winds. The lighthouse was rebuilt in 1646. The promenade along this mole is extremely delightful and is very much frequented.

The mole itself, and the adjoining street *del Piliero* have been, these last years, considerably embellished; the bridge *del'Immacolatella* was lowered, and on the side of the *Molo piccolo* was erected the new Custom-house, which is much more convenient than the old one, that still exists.

This harbour is small, and is not capable of containing more than four ships of 80 guns, with frigates, tartanes and other small vessels; but the road, between the dock and the Castello dell'Uovo, being very extensive and affording a favourable situation, has lately been made use of for the formation of the new Royal *Porto di S. Vincenzo*.

There was also constructed a large *basin*, where damaged or leak ships can be easily repaired and calked.

Returning to the square of the new castle, we see the

## PALACE OF FINANCE.

This was an ancient building which comprehended the bank of Naples and a hospital dependent on the church of St. James *degli Spagnuoli*. It has been rebuilt and reduced to its present form and use, after designs by M. Gass. The repairs were commenced in the year 1818 and finished in 1826. The present palace is of a quadrangular form, being an insulated edifice standing between *Toledo* and the *Largo del Castello*. Its principal front, turned to the East, overlooks the latter square, and is about 270 feet in length. It presents three large entrances, one of which however leads into St. James's Church. These doors are surmounted by three rows of 17 windows each, besides those of the lower story. The opposite front overlooks the street of



Toledo, and displays but two higher ranges of 21 windows each, and two entrances. This is 320 feet in length. The lateral sides run for 464 feet along two smaller streets. The interior of the edifice contains the ministerial offices and those belonging to the principal branches of the Government, the Bank, and the Exchange.

The whole palace is the central place of both commercial and administrative business in Naples. Its position between Toledo and the *Largo del Castello* could not be better chosen for the purpose of rendering it convenient to the inhabitants of the different quarters of this populous city, and its outside makes it one of the most remarkable buildings in Italy.

The hospital of St. James has been suppressed. The church, incorporated in the left corner of the palace, still exists under its ancient title, viz :

### THE CHURCH OF SAINT JAMES DEGLI SPAGNUOLI

This church was erected in 1540 by the Viceroy Don Peter of Toledo after designs by Ferdinand Manlio. A marble staircase is in its entrance which is ornamented with two mausoleums, likewise in marble, erected to the memory of two noble Spaniards. Before the military occupation of the kingdom it contained a fine picture by Andrew del Sarto which is supposed to have been carried off during that period, though a similar painting is still to be seen at the same place, that is in the chapel on the left side of the grand altar, but the fact of the supposed substitution is far from being ascertained. Several other valuable pictures may be observed in various other chapels, especially three, executed upon wood by Mark Pino of Sienna, representing, one the Crucifix, another St. James, and the third the Holy Virgin with St. Francis and St. Anthony; three others likewise on wood, by Bernard Lama, Criscuolo, and an unknown author; and finally four pictures by Cav. Massimo, Bernardino of Sicily, Passanti, the disciple of Ribera, and the fourth by an unknown author;

but the rarest production of the fine arts it contains, is the marble tomb of the Viceroy who founded the church. It is one of the finest works of John Merliano of Nola. It is situated in the choir with several other Sarcophagi of illustrious personages. The organ of the church situated in the same place is one of the most valuable instruments of the kind.

## SECOND DAY.

We shall this day visit the churches of St. Ferdinand and St. Charles alle mortelle, St. Maria degli Angeli, the Nunziatella, Pizzo Falcone, the Castel dell'Ovo, and St. Lucia.

### THE CHURCH OF ST. FERDINAND.

This beautiful church, which formerly belonged to the Jesuits, was built at the expense of the Countess of Lemos, the Vice Queen of Naples. The front was made from designs by Chevalier Cosmo. The paintings which decorate the ceiling and the cupola, are considered as the largest and most beautiful works in fresco of Paul de Matteis. The statues of David and Moses, in one of the chapels, are by Vaccaro. Before the suppression of the Jesuits a picture by Solimena ornamented the altar, but at the period of that event it was removed to the Royal Museum where it may still be seen. A modern one has been substituted to that. Three other fine pictures may be observed on the lateral chapels, one representing the Conception, another S. Ignatius, and the third S. Anthony of Padua.

The church of S. Ferdinand belongs to the Congregation of the nobility under the title *La Vergine Addolorata*. The king is the head of this confraternity.

From S. Ferdinand proceeding through the street of S. Anna di Palazzo, we go to

## THE CHURCH OF ST. CHARLES ALLE MORTELLE.

It was so called from the myrtles (*mortelle*) which formerly covered the country at the foot of mount St. Ermo. This Church, as well as the convent, was founded by the Peres Picux Barnabites in 1616. These monks were suppressed during the military occupation of the kingdom: In the year 1818 they were replaced by the Augustines, to whom the administration of the Church belongs at present. The chapel of St. Liboire contains a fine picture by Jordans. Five other pictures may be observed in the choir. Each of them represents some prodigious event in St. Charles' life, and three of them, the most valuable, bear the seal of the government, which during the revolutionary period was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

A descent leads from this place to a bridge called *Ponte di Chiaja*, by which the hill of St. Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is the

## CHURCH OF ST. MARY OF THE ANGELS.

It is a grand Church erected by the Peres Picux Théatins in 1600 on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Massimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this Church is a magnificent imitation of St. Peter's at Rome. It is entirely covered with lead and may be seen from any open part of the town. The street in which this Church stands, leads to the top of the hill called *Pizzofalcone*; but before reaching it, we turn to the right by a short lane, to see

## THE CHURCH OF LA NUNZIATELLA.

This Church formerly belonged to the Jesuits who rebuilt it in 1730, after a plan by Ferdinand Sanfelice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown, authors, one representing a falling Christ, which is in the Chapel of the Calvario, and the other in the sacristy, representing the annunciation of the Blessed Virgin. In the military college belonging to this Church under the title of Politecnico school, 150 young men are maintained and educated.

From the Nunziatella we re-enter the great street, and go up to

### PIZZO FALCONE.

This hill was formerly called *Echia*, perhaps from the name of Hercules, and was afterwards denominated *Lucullana*, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul; this was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now, that is on the top of the hill, there was in Charles of Anjou's time a Royal chase of Falcons, and from this circumstance the hill derived its present name of *Pizzo Falcone*. The chase was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers of the Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the Crown, and which contains at present a superb establishment directed by a Colonel.

This is the Royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic, and optical instruments, by the best European makers, and possesses an Astronomical observatory for geodetic operations. A

military typography is likewise found there with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belonging both to the navy and the army.

Descending from Pizzofalcone by the sea-side we reach the

## CASTELLO DELL'UOVO.

A large bridge forms the communication with this castle, which projects into the sea, about 230 toises, and as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called *Megaris*, by Pliny, and *Megalia*, by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which young Augustulus, the last Emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified, and put in a state of defence. An inscription may be seen there in honour of the Viceroy Francis Bona-vides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay which adjoins that of *Chioja*. It is called *Platamone* (vulgarly Chiatamone); a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua ferrata* and it is used especially in winter for the cure of various disorders. The way on our right leads to

## ST. LUCIA.

This is a very remarkable place both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendez-vous of fashionable people.

On this spot is another spring of acidulous and sulphureous water called *Acqua Solfegna*. It descends like the former through subterraneous channels from the hill of Pizzo Falcone, and, from the month of June to the end of September, it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings which are eagerly sought after by foreigners on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church dedicated to St. Lucia: a circumstance from which the whole quarter derives its name. This church was erected by Lucia the niece of Costantine the Great.

This quarter, like many others, has also, of late, undergone considerable embellishment, and, in that occasion, St. Lucia's church was likewise renewed. There is besides to be seen the Fountain *del Sebeto*: a work of Merliano from Nola.

## THIRD DAY.

This day we shall visit the *Villa Reale*, and thence proceed to the *Grotta di Posilipo*, the church of *St. Maria di Piè di Grotta*, the tomb of Virgil, the shore of *Mergellina*, and finally to the church of *St. Maria del Parto*.

## VILLA REALE.

In the quarter of Chiaja is a quay more extensive, yet more

airy, and more pleasant than even that of St. Lucia; it extends as far as Pausilippo, and is nearly 1000 *toises* in length, and 97 in breadth. King Ferdinand I, struck with the charming situation of this quarter, chose a part of it to form a royal promenade; which was begun in 1779. Nature and art have conspired to render this one of the most delightful spots in Europe. It consists of a magnificent garden called the Villa Reale, and a fine road, shut in by houses, among which are several newly erected palaces, and where a number of coaches parade every after noon. The garden is through its whole length separated from the street by an iron railing. There is a gate at its entrance, where a beautiful walk begins, leading in a straight line to the end of the grand alley, and thence through winding paths to the extremity of the Villa. This walk is planted on each side with acacias, which, from the month of Mai to the end of summer, furnish it with the most pleasant shades. Several other walks traverse the garden on both sides. On the left a row of holme trees defends it from the south west wind, which, from the position of the Villa, might prove extremely injurious to it. The first part of the garden is regularly planted in the Italian way, and ornamented with parterres of flowers, fountains, and statues. Farther on it resembles more an English garden, or little park.

The first statue on the right side of the entrance is an imitation of the celebrated Apollo in the gallery of Florence. At the beginning of the central walk, there are,

Two Statues larger than life; that on the left represents a fair young man with a mantle thrown upon his left shoulder, and might be called Paris; the other, who is older, has a likeness with old Silenus, who receives the infant Bacchus that lies on his hands.

Farther on, on the same side, is a young shepherd who carries back to his fold a ram he has found; he is looking very affectionately at his darling; and next to this,

The *dying gladiator*. It seems to have been copied from that, which is in the Capitoline Museum. A sword and a trumpet

lie upon the ground whereon he is represented as leaning in his agony. Then follows

*A group representing two men*, one of whom has just lifted up the other, and is endeavouring to crush him between his breast and arms. The person raised labours to extricate himself by strongly pressing his hand upon the other's temple. A club, and a lion's skin sculptured upon the plinth, indicate that the principal statue is a Hercules who suffocates Antheus.

On the left side of the villa is to be seen a fine group representing the Senator L. Papirius and his mother who is endeavouring to make him avow what matters had been treated within the Senate.

Returning to the right, we encounter

*The Pugilist*, or boxer, a most animated statue of a man having his left arm raised in the attitude of defending himself against his adversary, and preparing with the right arm to deliver a tremendous blow. Farther on, stands

*A statue of young Bacchus* having his right arm raised with a bunch of grapes hanging from his hand. His left arm holds a vase close to his side, and full of apples, pine-apples, and grapes. A goat skin hangs from his neck and shoulder, descending to the plinth.

At a short distance from this little statue there is a Statue of Flora, and, a little after, we arrive at a resting place. In the middle of it is a fountain with a large basin of a single piece supported by four Sphynxes. In the circumference stand the busts of the four Seasons.

Proceeding farther, we find another Statue of Flora, and then we come to

*A group of Pluto* carrying away Proserpine. He grasps her with the whole strength of his arm. She has her eyes, and right arm lifted up to heaven, while tearing her hair with her left hand, in despair. Upon the base Cerberus is represented. Beyond, on the same side stands

*The statue of Alcides* tearing asunder at the mouth a lion overthrown. While the hero is thus employing his hands, his



knee is vigourously exerted to compress the animal. Following the walk, we shall find on the same side

*A group representing a man who holds a girl within his arms.* Another man is carved under the two statues, sitting in the attitude of a conquered person, and looking up to the girl, with his left hand equally raised to express regret and surprise, whilst his other hand snatches up a stone to avenge himself; it represents the Rape of the Sabine girls. Opposite this is another

*Group representing two naked young men crowned with laurel.* The one on the left leans with his arm upon the other's shoulder, and the latter holds two flambeaux in his hands, the one lifted up on his shoulder, and the other reversed. They seem to represent Pilades and Orestes. On the opposite side is

*The statue of a Faun* playing the castanets. A musical apparatus lies under his right foot, by which he presses it to mark, as it seems, the measure. Farther on, still on the same side, there is

*The statue of a Satyr* tied to the trunk of a tree.

Before we reach another area opening in the central walk, we meet with

*Two statues standing in front of each other.* That on the left represents a warrior holding a child with his head downwards upon his shoulder; it is Pyrrhus, Achilles' ferocious son, in the act of killing young Polites, the youngest boy of Priamus. The other is a Hercules with a Lion's skin hanging from his left side, and a child, Achilles, whom he holds close to his breast. His right hand holds the club.

On the other side of this arena are seen Endymion sleeping, and a friend of Apollo who was been taught to play upon the flute.

Here begins the bushy part of the villa wherein we shall yet encounter:

A small temple containing in its centre the bust of Virgil. Then turning to the left, we discover

*A Group representing Europa* carried away by Jupiter under the form of a bull. It lies in the centre of a fine fountain made of unwrought lava, and is the work of a Neapolitan sculptor,

Angelo Viva, who made it in the year 1798. It was at first placed by a fountain, near the market place, whence, its merit being recognized, it has been removed to its present situation. The airy mantle of the woman, which rises in the manner of a bow over her head; and the posture of the bull, that, with his muzzle turned up, looks at Europa while pursuing his watery course, are perfectly well contrived to give the whole work a lightness and motion admirably adapted to the subject. Farther on, there is a modern cupola supported by eight white columns, resting upon a circular base cut into three steps. This cupola has been erected lately to the memory of Tasso, a bust of whom in marble is to be seen under it.

Before leaving the villa, the Traveller may enjoy almost at the water's edge a fine sight of the greater part of the bay by going on the terracc, where people go and rest after traversing those long walks.

The villa is completely and brilliantly illuminated at one o'clock in the evening, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by the view of such a beautiful scene, accompanied by music and a numerous company. Coffee houses, and dining and biliard-rooms are found at the entrance of the garden. There are also baths both cold and warm contiguous to a coffee house about the middle of the promenade.

At a short distance from the extremity of the villa, the road called *Riviera di Chiaja* is divided into two parts, one of which leads to the grotto of Posilipo, and the other to Mergellina, where begins the new road to Pozzuoli, extending as far as Nisida. We shall speak at large of this road in going to visit Pozzuoli. Now we have to observe

## POSILIPO AND THE GROTTA.

On his egress from the villa, the traveller will have in front the hill of Posilipo so much celebrated both among the ancients and in modern times. The richest Romans, such as

Lucullus and Pollio, had their villas upon this eminence, and it seems to have been in all times the cherished abode of the muses, as Virgil, Silius Italicus and Sannazare lived there. Posilipo or Pausilippo is a Greek term signifying *cessation of sorrow*, a name which corresponds remarkably well with the beauties of its situation. The mountain forms almost all the western side of the bay and gently declines southward in proportion as it approaches the sea. There it ends in a point called *Punta di Posilipo*.

The grotto lies under this hill at a short distance from the Villa. Near its entrance the traveller will see a long Latin inscription relative to the baths of Baia, Pozzuoli and the *Lago d'Agnano*. It is dated 1668. On the same side may be observed in the mountain several very deep excavations produced by the digging for stones. A small chapel likewise hewn in the mountain is seen on the other side. It is kept by a kind of hermit to whom the courteous traveller will certainly not refuse a trifle.

This Grotto is a Roman work which, it seems, was begun at its top and continued downwards. It is about 53 feet high on the side looking towards Naples and broad enough for two coaches running a breast. It extends from East to West for nearly the third of a mile. The original use of this grotto is not exactly known. From an inscription found there, some people have been induced to think that it was once a den dedicated to the God Mitra. Others have said that it was first probably commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro seems to have attributed it to Lucullus. It is very probable that it was made by the Neapolitans and Cumæans to form an easier mode of communication between them. It is entirely paved with stones from Vesuvius. Towards its centre, a small opening has been perforated, through which a few rays of light are admitted. This grotto is so singularly situated, that in the last days in October the setting sun

illuminates its whole length, when his rays reach a house situated at Chiaja, for the inhabitants of which the Sun has already set.

To the present day the grotto has served as a part of the road going from Naples to Pozzuoli; but the new one, constructed on the sea-side, offers a much more agreeable passage, so that this grotto will hence forward become useless, except for those who going to Pozzuoli as mere visitors may return by this way.

On our return from the grotto, we find soon after, on the right side of the way, the

### CHURCH OF SANTA MARIA DI PIEDIGRÖTTA.

This pretty temple is indebted for its erection, in 1353, to the devotion of three persons, who had a miraculous vision on the 8th September, in which they were ordered by the Blessed Virgin to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts a number of persons.

It contains, besides, six fine pictures, three of which are upon wood, by Hemsel, Santafede, Bernardo Lama, and Martin de Voz. They were retouched in the year 1821, when the whole church was repaired.

The Chapel contiguous to the Sacristy is ornamented with a beautiful fresco, representing the principal miracles of our Lord and the four Evangelists. It is the work of Belisario Corenzio, a celebrated Painter a fresco.

A solemn feast is celebrated in this Church on the 8th of September. The king repairs thither on that day, accompanied by all the royal family in grand state, to pray before the image of the Virgin: this ceremony is rendered still more brilliant by the number of troops ranged along the street of *Chiaja*, and by the immense crowd of persons, who come from the neighbouring places to partake in this festival, which is undoubtedly the most magnificent in Naples.

From the little church we have just visited, we turn to the right, and going a short distance, we find

## THE TOMB OF VIRGIL.

In its primitive structure, this tomb had the form of a small temple, in the middle of which was the sepulchral urn supported by nine columns of white marble. It bore the following distich, composed, as every body knows, by Virgil himself a little before he expired:

*Mantua me genuit, Calabri rapuere, tenet nunc Partenope:  
Cecini pascua, rura, duces.*

The expression *tenet nunc Partenope* sufficiently shows that the Poet was aware that his ashes would be removed into this place. It is probable that he himself had solicited this removal from Augustus with whom he was travelling, when attacked by his last illness. It was in fact by order of the Emperor that the removal took place. No doubt is to be entertained that this is the true spot where the remains of Virgil were placed, as, besides tradition, we have the testimony of historians, of Statius a Poet of the first century, and of Aelius Donatus a celebrated Grammarian of the fourth century who says that the ashes of Virgil were deposited on the road of Pozzuoli, *intra lapidem secundum*, that is to say between the first and second mile stones from Naples. The road indeed is now lower, but in those times it might have been on the level of the tomb. It may be likewise supposed that this monument was placed somewhat higher than the public way on account of the reputation of the man it was intended to commemorate.

The tomb remained in the state we have described till the year 1326. No trace whatever of the urn, or columns now exists; the only remains consist of a square room without ornaments in the inside, rendered rather picturesque by the verdant ornaments with which it is surrounded. In the same grounds the traveller will be invited to rest a little upon a terrace from which he may enjoy a stupendous sight of the Vomero, Chiaja, and the Crater.

Near this place may still be seen the ruins of the aqueduct

which conveyed the waters of the Lake Serino to the Piscina mirabile, an ancient reservoir of water of which we sha'll speak hereafter.

Descending from the tomb of Virgil, we find

### THE SHORE OF MERGELLINA.

It is a delightful spot where the coaches parading every afternoon usually stop, especially in summer, to enjoy the breeze and a disencumbered view of the sea. It is also very much frequented by pedestrians, who use it as a promenade. Many small boats may be continually seen landing at this beach. They commonly come from St. Lucia. Others start from Mergellina rowing to the latter place, and certainly no passage on the sea is comparable for amusement to this, as it affords a sight of the most enchanting part of the bay of Naples. The shore is decorated with a number of houses, which in that position may be called country houses, and they are intersected by vineyards, orchards or gardens. Several *trattorie* (eating houses) are disposed along the way.

At the extremity of the shore is

### THE CHURCH OF ST. MARY DEL PARTO.

The ground on which this church is situated was given by Frederick the Second of Arragon, king of Naples, to his secretary, Sannazare, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, for which he had a great partiality: but king Frederick having lost his kingdom in 1501, Philibert, Prince of Orance and Viceroy of Naples, caused it to be demolished. Sannazare complained bitterly of this infringement on his property; and in 1529 he erected, on the ruins of his country house, the present ecclesiastical edifice, which he gave the Servite monks.

Sannazare having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir

of the church a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated; it is the united work of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazare is placed in the middle of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine basso rilievo, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments: these figures have an allusion to three kinds of poetry, in which Sannazare was a distinguished writer. Bembo caused this monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazare to Virgil, whose tomb is in the vicinity. Sincerus was the pastoral name of Sannazare.

*Da sacro cineri flores. Hic ille Maroni  
Sincerus, Musa, proximus ut tumulo.*

#### FOURTH DAY.

We shall employ this day in visiting the mountain called Vomero where we shall see the Castle of St. Ermo, and the Church of St. Martin: From thence we shall proceed to the Camaldules, and, on our return, visit the Church of St. Theresa, the Royal Academy of Study, the Square and the Church of the Holy Ghost; we shall afterwards pass to the quarter of Monte Oliveto.

From Pausilipo, where we rested on the preceding day, we shall return to Chiaja to ascend the mountain, called Vomero on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of Prince Caraffa of Belvedere and of Count Ricciardi, and the country seat of the Dutchess of Florida.

From thence we proceed to the adjoining hill called St. Ermo; from an ancient Phenician word signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here and dedicated to St. Erasmus; from this circumstance the name of that Saint was given to the mountain, which is indifferently called St. Ermo, or St. Erasmo.

On the top of this mountain is situated the

### CASTELLO SANT' ERMO.

This was formerly a Tower erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side, and the sea on the other, it received the name of Belforte. Charles the Second converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by general Lautrec. Charles V made it afterwards a regular citadel, which Philip V embellished with new works. The whole of this building now presents an hexagon about one hundred toises in diameter, composed of very high walls, with a counterscarp cut in the rock, in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the Castle is a very extensive *place d'armes*, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size; being as broad as the castle itself.

A short distance below the Castle is

### THE CHURCH OF SAN MARTINO.

This spot was formerly occupied by a country house of the king of Naples; which was rendered remarkably delightful by the beauty of its situation. Charles Duke of Calabria; son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by king Robert and queen Jane the First.



The present church was re-modelled two centuries afterwards according to the plan of Chevalier Fansaga; and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs d'oeuvre of Spagnoletto, either considered as to their sublimity of design and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranco.

The grand altar is executed in wood from a design by Solimena. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the birth of our Saviour; is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranco, Spagnoletto, and Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St. John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodiades in the act of offering the head of St. John to Herodes, and the decollation of the Saint, both by Chev. Massimo.

The Chapel of St. Anselm contains two fine pictures by Vaccari. That of S. Martin is ornamented with a fresco very much esteemed, executed by Chevalier Paolo Finoglia. A very fine basso rilievo by Vaccari may be seen in the Chapel of St. Genaro; and that of St. Bruno, entirely painted by Chev. Massimo, is looked upon as one of his best works.

The ceiling of the Sacristy was painted by Chevalier Arpi-

no. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it, namely Viviani for the perspective, chev. Massimo for the figures, and chev. Cosmo Fansaga for the design. Another excellent picture in the Sacristy represents S. Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This Chapel is called the *Treasury*, because all the moveable ornaments of the Church were once kept there.

Besides the pictures, the traveller will certainly admire in this Church the room called *La Sala del Consiglio*, the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brasils, representing several prospects from, and histories of the old testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian Lay brother. The cleanliness of the pavements, and in general the excellent keeping of the Church deserve likewise attention. It does honour to the keeper, who is to be applied to by foreigners wishing to visit the Church. They will find in him every assistance towards becoming acquainted with the several beauties of this truly agreeable Church.

The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence he may discover, on one side, the magnificent gulf of Naples, and on the other, the beautiful hills of Pausilipo, and Capo di Monte; and the Campagna Felice, which extends as far as Caserta. In a distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del

Greco, and La Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb *coup d'oeil* is from the garden of the ancient monastery, called Belvedere.

From St. Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the Hermitage and Church of the Camaldules, in which may be seen several fine pictures by Calabrese, Santafede, Barrocci and Chevalier Massimo. The painting by the latter represents the Lord's supper.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice extending as far as Terracina, to a distance of about 80 miles.

On our return from the Camaldules we descend through the street called *l'Infraseata* to the lower part of the town, till we reach

### THE CHURCH OF ST. THERESA.

This magnificent Church belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the Kingdom to the Chapel of the Royal Palace, where it may still be seen. The paintings of the Chapel of St. Theresa are executed by Chev. Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable Personage, known by the appellation of Dominick di Gcsù e Maria, in the battle of Praga, both by James del Po. This Church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the Church has been left higher, and in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

From Santa Theresa, a few steps lead us to

## THE ROYAL ACADEMY DEGLI STUDI.

This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna; from designs by Julius Caesar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St. Saviour, Ferdinand I appropriated this building to the new academy of sciences and fine arts, instituted in the year just mentioned. In consequence of this arrangement, the edifice received a new form from designs by Mr. Pompey Schiantarelli; in order that it might be capable of containing the museums of Capo di Monte, and Portici.

On entering by the grand door we find on the left side several wide halls, in which are the schools of drawing as well from original designs, as from the naked figure, and of ornamental house painting. On the opposite side is another very large hall appropriated to the study of plasters, and Sculpture. Other halls on the ground floor are used for the public exhibition of the works of the artists, for the meeting of the Professors, for the convenience of the concours, and to preserve the designs and models, which have served on these occasions. The schools of Architecture, Engraving, Perspective, Landscape and Painting have been disposed in the upper story on the side of the library.

From the ground-floor a magnificent Staircase leads to the first floor containing rooms filled with an immense number of curiosities, the bare enumeration of which would require a whole volume. But we shall confine ourselves to a mention of the gallery of statues, of the hall of Papyri, of the library, and of the most remarkable objects.

The most curious marbles in the gallery of statues are, the Hercules called Farnese, and, according to the inscription on it, of Greek workmanship, being executed by Glyco the Athenian; the Flora of Farnese, a Greek sculpture, much celebrated for the beauty of its drapery, and which, together with the preceding, was found in the baths of Caracalla, at Rome; a fine Venus Cal-

lipye; a statue of Aristides, found in the theatre of Herculanum; two very expressive Gladiators; a Venus victorious, with Lowe, a group found at Capua; and a Ganymede with Jupiter in the form of an eagle.

The Papyrus hall is so called from its contents, which consist of an immense number of ancient writing, executed on the bark of the Egyptian Papyrus, which were found at Herculanum, and at Stabia.

There are likewise two halls containing, one, a rare collection of Egyptian antiquities, such as statues, mummies, and papyri, and the other a quantity of Etruscan objects, namely bronze, and marble statues, bas reliefs, and *terre cotte*. Almost all these rarities formed part of the famous Borgian collection which was purchased by king Ferdinand I.

A cabinet of medals has been formed in this Edifice, which consists of about 32,000 pieces, derived partly from the Farnesian collection, and partly from the excavations at Pompei, Herculanum, Paestum, and other places in the Kingdom.

The traveller will besides find in this superb establishment two galleries of fine pictures, one of which comprehends those of Neapolitan authors, and the other the pictures belonging to foreign schools. He may see also cork models of the ancient theatre of Herculanum, and of the antiquities of Paestum. He will at length be shewn into two cabinets, one of which contains Cammeos, and engraved stones belonging to the Farnesian collection; a quantity of carbonised comestibles, golden objects, such as bracelets, armillas, rings, and ear-rings, silver objects, ancient paint, and about forty frescoes; the whole found at Herculanum, and Pompei. The other cabinet is filled with about 2500 ancient objects composed of glass, such as bottles, Lachrimatories, and urns.

The Library consists of 200,000 volumes, among which there are about 4,000 manuscripts. The place is magnificent, and pretty well maintained.

From the Academy we proceed to

## THE PIAZZA DELLO SPIRITO SANTO.

This square, which the Neapolitans call also *Largo di Mercatello*, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are 26 statues, representing the virtues of the monarch.

Near this square is

## THE CHURCH OF THE HOLY GHOST.

This was established in 1555 by a society of devotees under the direction of a Dominican monk. They erected a small Church which was rebuilt in 1564 with a conservatory for girls whose situation in life might be endangered by a bad education. This Church was again rebuilt between the years 1774 and 1775 after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles and with a large picture representing the descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the Church two fine pictures are seen, one on the right, and the other on the left side, representing the descent of the Holy Ghost, and St. Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the Chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the Chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the Chapels next to the grand Altar: that on the right is executed by Fischietti, and the other by Celebrano.

Opposite this Church is the palace Doria of the Princes d' Angri, which for its very fine architecture by Chev. Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several

other palaces ornament it : we shall especially notice that of Pignatelli of the Dukes of Monteleone ; that of Maddalone, one front of which overlooks the street of Toledo ; this is one of the principal palaces in Naples, both on account of the architecture, and of the statues, and pictures with which its interior is decorated.

At length, when arrived on the square of Monteoliveto, we shall observe there the palace of the Dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo. Of late it was bought by the Government, and destined to serve in future for the Royal Post Office.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the Public in the year 1668.

From the square we go up by a short ascent to the

## CHURCH OF ST. MARY OF MONTE OLIVETO.

It was founded in 1411, by Gurello Origlia, prothonotary of the kingdom, during the reign of king Ladislas : at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property, by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of the St. Sepulchre is remarkable for the statues in *terra cotta*, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time ; thus the face of Nicodemus is a portrait of John Pontanus ; that of Joseph of Arimathea, is a likeness of Sannazar, and St. John weeping, and the statue, at his side, represent Alphonso II with Ferdinand his son.

The monastery attached to the Church has been suppressed,

and is now occupied by several Magistrates and public offices, namely the Intendenza of Naples, the municipal body etc.

The church belongs now to the Lombard Nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. Afterwards the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. Its former fineness has been of late yet more increased by an accurate and new pavement with foot-paths on both sides, and by its handsome gas illumination. It derived its name from the viceroy Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal Palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal Palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio: in the latter is a fine collection of pictures, and a superb group in marb'le, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Maddaloni, contain numerous fine pictures, by first-rate artists.

The streets in the vicinity of that of Toledo have a very commercial character, although most of them appear narrow on account of the great height of the houses on each side.

## FIFTH DAY.

In this day's excursion we shall see the royal palace of *Capo di Monte*, the Astronomical Observatory, the Catacombs of St. Januarius, the College of the Chinese, the royal poor-house, the church of St. Dominick the greater, the church of St. Clair, and the church called *del Gesù nuovo*.



Capo di Monte is a delightful hill, commanding a view of a large part of Naples. The way to it passed once through steep and narrow streets, situated besides in a distant quarter of the town, but a royal palace being situated on the summit of the hill, it was thought fit in the year 1807 to construct a new street, which should lead to it in the direction of Toledo street. This plan was afterwards executed, and the present street, which has been practicable for several years, is at once broad, airy, and indeed extremely fine in all respects. It begins from the church of St. Theresa, which we visited on the last day, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to the

### ROYAL PALACE OF CAPO DI MONTE.

This superb palace was erected in 1738 by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was intrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called *la montagna spaccata*,

Round the palace is the park, or royal chase called *Bosco di Capo di Monte*. It is surrounded with walls, and has an extent of nearly three miles. A little beyond the entrance, five long and wide walks are seen, which advance into the interior of the forest, where they are crossed by other alleys from the opposite side. The first walk on the north leads to the Royal Chapel dedicated to St. Januarius, and thence to the Royal preserve of pheasants, near which is the house inhabited by the guards. Statues, fountains, and cottages may be observed along each walk. At the end of the park there is a beautiful cabinet with a *par-*

*terre*, and a fish pound. This is intended to serve as a shelter in case of rain during the chase, which is rendered extremely pleasant by the quantity of hares, rabbits and game of every kind.

Not far from the Royal palace is the villa of Commander Macedonio, rendered remarkable by the paintings of the skilful Nicolini, which have given the interior as well as exterior, the appearance of a rustic cabin; besides which the whole hill is embellished by a number of very handsome country-seats, among which we shall especially notice those of Duke del Gallo, Marquis Ruffo, and Princess Ave'la.

In going out of the Royal Palace, the traveller should cross the public street, and advance between the houses on the opposite side, into a ground called *La Riccia*, or *Miradois*. He will find there the

## ROYAL ASTRONOMICAL OBSERVATORY.

It was founded in the year 1819 by King Ferdinand I, and it consists of a large hall with a vestibule, two wings turned, one to the West, and the other to the East, and a fourth apartment northward, connected with the others. Three towers rise above the edifice, having moveable roofs, two of a spheric and the third of a decagonal form. The vestibule, supported by six marble columns of the Doric order, gives a direct passage into the hall, which is 40 feet long, and 30 broad. Twelve columns similar to those of the vestibule support its ceiling. The hall communicates on the right with three rooms, and with another on the left, which is lengthened into a gallery. There are besides other apartments constructed for the fixed meridian instruments. Several stair-cases lead from this story to the three towers, which contain two fixed repetitor cercles, having a diameter of three feet, and a complete equatorial machine. Pendulums, and every other object required for the observations may be seen, both in the towers and in the rooms below. The building has but one story surmounted by a fine terrace. It is covered with *tra-*

*vertino*, and ornamented all around with a large frieze, and the corresponding attic ; the whole of the Doric order.

After seeing the observatory, we return by the same way we went in going up to the hill, and when arrived near the bridge, we descend to the lower part of the town where is the church of St. Januarius of the Poor. The spot whereupon it rises is the same where Bishop St. Severus placed the body of St. Januarius when it was brought from Pozzuoli to Naples.

In this Church is the principal entrance to

### THE CATACOMBS OF ST. JANUARIUS.

These consist of subterranean ways, cut out of the hill in the form of corridors, with others of smaller size on the side, which have three stories ; the walls contain six niches of different sizes, placed one above another. It has been asserted, that these catacombs extend on one side as far as Pozzuoli, and on the other as far as Mount Lotrecco, but no person has been able to prove this, as there is a great difficulty in proceeding only a few paces.

With respect to the use for which these catacombs were intended, some have supposed that they were formerly subterranean communications with the town ; but the most general opinion is, that these excavations were formed by the extraction of sand, for the purpose of building houses, etc.; and that the ancient Christians afterwards made use of them as oratories and cemeteries during the times of persecution, as they did of the catacombs of St. Sebastian at Rome, and other similar places.

Going onward, we find at a short distance

### THE COLLEGE OF THE CHINESE.

The abbé Mathieu Ripa of Eboli, a little town near Salerno, founded this singular establishment in the year 1729 under the title of Congregation, College and Seminary of the Sacred

**Family of Jesus Christ.** The congregation consists of Neapolitan priests, whose aim, according to their constitution, is to perform the service of their own Church, to discharge in general all ecclesiastical functions, and particularly to superintend the education of those Chinese, Indian and Levantine young men, who are sent to their Seminary to be brought up to the Ecclesiastical profession. When they have received orders, they are sent back to China, Indies, and the East as missionaries. Neapolitan youths are likewise admitted into this seminary for education, both Ecclesiastical, and civil; but they form separate classes. All are maintained at the expense of the Congregation, who provides also for the expenses of the passage and return of their pupils. The whole establishment is well directed.

From this spot we enter the suburb called *de' Vergini*, and shortly after issuing into the street of *Foria*, we go to visit

### THE ROYAL POOR-HOUSE.

This immense building, vulgarly called the *Reclusorio*, was first commenced in 1751, by order of Charles III, after a design by Chevalier Fuga. Into this house all poor persons are received, in order that they may be taught the different trades which are carried on here. The building contains four courts, 1630 feet in length, in the centre of which is a large church. The exterior front, which is only 1072 feet in length, has a very noble appearance, and is adorned with a portico of three arches, to which is attached a fine double flight of steps. The centre arch forms an entrance to the church, which has five naves, with an altar in the centre, so that the reading of the mass can be seen from every side. One of the two side arches of the portico leads to the apartments of the females, and the other to that of the men. Of the five divisions, of which this building consists, only three are finished, and the expense of the erection already amounts to a million ducats. About 5550 persons of both sexes are maintained and instructed in this establishment: some are taught

surgery, music, drawing, and engraving, and others apply themselves to the practice of the mechanical arts. The females sew and spin, and manufacture linen and stockings.

This establishment possesses an annual income of 240,000 ducats, 40,000 being furnished by the public treasury and the rest proceeding from lands, and other proprieties given by the king or bequeathed by private benefactors.

Not very far from this edifice, in a place called *Ponti Rossi*, are numerous vestiges of the ancient aqueducts made, it is generally supposed, by Claudius Nero to conduct the water from Serino, a place 35 miles distant from Naples, to the country houses which the Romans had erected at Pausilipo, Pozzuoli, and Baja.

The spot called *Ponti Rossi* lies between the hills of Capo di Monte, and Capo di Chino. The French formed upon the latter a field called *Campo di Marte*, an imitation of the *Champ de Mars* at Paris, which serves still for the same use; the road leading to it deserves indeed to be passed over by the traveller, especially on account of the fine point of view in which the town, the gulf, and the surrounding lands are seen thence. Near and below the road is the old cemetery of Naples, which in its circumference contains as many ditches, as there are days, in the year. Two inscriptions are seen there worthy of the celebrated Mazzocchi their author.

He who would push a mile farther on by this fine street, might pay a visit to the New Cemetery, or Campo Santo, which covers the whole hill of Poggio Reale, and is truly worth of notice, being one of the most remarkable cemeteries in Europe, both on account of its situation and extent. There is a new church, a colossal statue of Religion, by Angiolini, a Gothic edifice for the hospice of the waiting friars, and besides a great many Oratories and Chapels of different form and size, without speaking of a great number of fine Monuments, which daily augment.

The Neapolitans are accustomed to visit these cemeteries every year on the 2. d of November, consacrated to the souls of the dead; on that day the neighbouring hospital of the incu-

rable is likewise resorted to by the more charitable persons for the visit of the sick.

On our return to the town, we may enter the *Botanic Garden* which is situated by the *Recluserio*. It was formed within these last few years ; it is nevertheless in the most florid and pleasing condition ; which is to be attributed to the liberality used towards this establishment by the king, as well as to the cares bestowed on it by the Director, M. Michael Tenore, a Botanist of the first rank, author of the beautiful *Flora Neapolitana*. The Chief-gardener, *M. Dehnhart*, a german, has likewise contributed very much to the advantage of this garden. It offers now a public walk very much frequented, especially on the holy days during the warm season, the garden being handsomely shaded by very bushy trees.

We re-enter now the interior of the city through the gate called *di S. Gennaro*, and proceeding towards the street of *St. Biagio dei Librai*, we reach the

## CHURCH OF ST. DOMINICK THE GREATER.

This magnificent church, which consists of three naves, is built in the Gothic style of architecture, and was erected in the year 1284 by king Charles II of Anjou. It contains numerous chapels, in one of which, denominated the Annunciation, is a picture by Titian. In one of the other chapels is a fine painting by Michael Angelo di Caravaggio, representing our Saviour on the Cross. The chapel on one side of the grand entrance to the church contains a picture by Jordans ; and that on the other is decorated with a painting, supposed to have been executed by Raphael d' Urbino. In one of the naves is the chapel of the Crucifix, which is said to have sanctioned the doctrine of Thomas Aquinas by uttering the following words : *Bene de me scripsisti, Thoma*. The picture of this same St. Thomas, by Jordans, may be seen in his chapel there. The other paintings with which the church is embellished, are by Mark of Sienna, Chevalier Benasca, etc.

In the Sacristy, within several chests or trunks, are preserved the embalmed dead bodies of the Arragonese Princes who have reigned over this Country. They have been placed there, because Charles of Anjou erected in this kingdom several convents for the order of the Preachers, to whom the present church of St. Dominick was appropriated.

The convent is very extensive ; the ancient dormitory, which was formerly the room of St. Thomas Aquinas, is now converted into a splendid chapel.

In the square, before the small gate of the church, is an obelisk, ornamented in the richest style.

This square is adorned with two beautiful palaces, that of Saluzzo Duke of Corigliano, and that of Sangro Prince of St. Severus ; the latter contains numerous objects of curiosity, the fruit of the studies and inventive genius of Prince Don Raymond de Sangro.

The next object of attention in the street of St. Biagio de' Librari is

## THE CHURCH OF ST. CLAIR.

This building, as well as an extensive monastery, was erected in 1310 by King Robert, after designs by Masucci, who had likewise the honour of constructing the beautiful steeple, which would have been adorned with the five orders of architecture, had not the death of the king interfered. The whole of the church had been painted in fresco by the celebrated Giotto ; but the Regent Bario Nuovo, who had no taste for the fine arts, caused it to be whitened over, that the reflection might afford more light.

In the year 1744, it was embellished with a beautiful ceiling, marbles, gilt stuccoes, and paintings, the greater part of which were executed by Chevalier Sebastian Conca, and by Francis de Mura, The principal object worthy of notice amongst the chapels, is the small altar-piece on one of the pilasters, representing the image of the Holy Virgin, painted by Giotto,

The altar of the chapel of the house of Sanfelice, situated on the right of the grand altar, is adorned with a beautiful painting by Lanfranco. This chapel contains a handsome sarcophagus ornamented with basso relièvos, which appear to have been executed in the time of Paganism; in 1632, the remains of one of the members of the Sanfelice family were deposited in this tomb. This is not the only example of Pagan sepulchres having been transported into Catholic churches; several instances are mentioned in the *New Picture of Rome*. The chapel on the left of the grand altar contains the remains of many princes of the present royal family of Naples.

Opposite St. Clair's is

### THE CHURCH OF THE GESU' NUOVO.

This Church belonging to the Peres Jesuits was erected in the year 1584 upon the models of Father Peter Provedo a Jesuit, and a very able architect. It may be considered as one of the most beautiful Churches in Naples. It is built in the form of a Greek cross with a magnificent cupola in the centre, painted by Chev. Lanfranco. This dome fell down during the earthquake in the year 1688. It was soon after rebuilt, but as it was thought still to be menaced with destruction, it was demolished. Finally it was built again for the third time, but not with the same magnificence as before; and of the paintings by Lanfranco, it preserved only the four Evangelists in the angles. The ceiling of the grand altar is painted by Chev. Massimo Stanzioni; those of the Chapels of St. Ignatius, and St. Francis Xavierius, which had been painted by Belisario Corenzio, were retouched by Paul De Matteis. The marble sculpture behind the grand altar was executed by Chev. Cosimo Fansaga. The Heliodorus painted in the upper part of the great door is the work of Solimena.

The first chapel on the right of the entrance contains a large picture by Fabrizio Santafede, and several frescoes by the Sicilian: the little cupola of the same chapel is painted by Simonelli, and the arch outside by Solimena.



The largest picture in the second chapel on the same side, is by Chev. Massimo. The cupola, the angles, and the arch outside are painted by Jordans ; but the cupola has been retouched by another author. The marble sculpture in the Chapel of St. Francis Xaverius is executed by Finelli, and Ghetti, except the two statues which were sculpted by Fansaga. The largest of the pictures is by the Sicilian, and the three seen in the upper part are by Luke Jordans. The chapel next to St. Francis' contains a large picture by Antonio D' Amato. The one following is ornamented with a picture by Guercino ; the frescoes on the side walls, and upon the ceiling are considered as among the most beautiful executed by Corenzio.

The first chapel on the right of the grand altar contains a marble urn wherein are the bones of the blessed Francis di Gerónimo, which were placed there in the year 1821. The ceiling of that chapel is painted by Solimena, and is his first work, executed when he was but 18 years old. The cupola contiguous to the chapel, as well as the angles are painted by Chev. John Baptiste Benasea. In the chapel of St. Ignatius the works of African marble, and of French *breccia* were executed by Chev. Cosmo Fansaga ; the largest picture it contains is the work of Gerolamo Imperato. The other three placed in the upper part are by Spagnoletto.

In the second chapel on the left side of the entrance the largest picture is by Imperato, the paintings of the cupola and ceiling are among the finest works of Belisario Corenzio. The arch outside is painted by Chev. Giacomo Farelli. In the first chapel near the door, still on the same side, may be seen several pictures and frescoes, all by the Sicilian. The arch outside of this chapel is likewise painted by Farelli. The Sacristy exhibits besides the ceiling, which is painted by Agnello Falcone, a circular line of cabinets constructed after designs from Chev. Fansaga.

In the college belonging to this church a considerable number of young men are instructed in the learned languages, and literature by the Pères Jesuits.

The Square before the Church contains an obelisk called the Conception on account of the statue placed on its top. The erection of this monument was furthered by Father Pepe, a Jesuit, designed by the architect Joseph Genuino, and directed by Joseph Di Fiore, another Architect. It is a mass of sculptured marble, representing Angels, Saints and facts relating to the history of the Holy Virgin.

## SIXTH DAY.

We shall occupy this day in visiting the church of St. Mary of Piety, the church of the Saviour, the church of St. Paul, and the church of St. Philip Neri.

From St. Dominick's square which we visited yesterday, we go up to the right, and soon after we find, in a narrow street, called *Calata di S. Severo*,

## THE CHURCH OF ST. MARY OF PIETY.

This noble edifice was originally erected about the year 1590, by Prince Don Francis of Sangro, Patriarch of Alexandria: It was afterwards embellished by Don Raymond of the same family, who ornamented it with rich marbles and extensive sculptures, which were procured at an immense expense. Almost all these sculptures were used as ornaments to a series of tombs belonging to the same family, commencing with that of the patriarch above mentioned, and continuing to the death of the last prince.

The whole of the church is covered with beautiful marbles; the entablature and chapters of the pilasters are executed with taste, after designs by Don Raymond. Two of the tombs are used as altars, and are dedicated to St. Oderisio, and to St. Rosalia, of the family of Sangro, whose statues are the production of the famous Anthony Corradini, a Venetian. Both sides of the church

are adorned with eight arcades, each of which, excepting the two forming the entrance, contains a mausoleum with a statue as large as life. In each of the pilasters is deposited the wife of the illustrious personage, whose remains occupy the adjoining mausoleum. Every monument is ornamented with a large statue, representing some of the most distinguished virtues of the deceased, and her portrait sculptured in a medallion; these are executed by Chevalier Fansaga, Santacroce, and Queirola, a Genoese.

Over the entrance of the church is the monument of Don Francis of Sangro, who is represented armed with a sword, a helmet, and a cuirass; this beautiful specimen of sculpture is by Francis Celebrano. The third arcade on the side of the sacristy encloses the tomb of Don Raymond of Sangro: it is adorned with his portrait, painted by Paul Amalfi, to whom is attributed an inscription, sculptured on red marble with white letters in basso relievo, so as to resemble a cameo, the ground and the letters forming only one piece of marble; the basso relievo which surrounds the inscription is in the same style. This extraordinary work was designed and executed by Prince Don Raymond.

In the pilasters of the arcade of the grand altar are two fine pieces of sculpture, one by Corradini, and the other by Queirola; the first represents the mother of Prince Don Raymond, above mentioned, under the figure of Modesty: a virtue for which this princess was distinguished. She is clothed in a transparent veil, through which the form of the body may be seen: a style of sculpture unknown even to the Greeks and Romans, the ancients having only painted, but never sculptured a veil.

The other extraordinary work of art represents the father of the same prince, under the figure of Vice undeceived; because this prince, having taken leave of worldly concerns after the death of his wife, became a priest, and died with the reputation of being a virtuous man. The statue represents a man entangled in a large net, from which he is endeavouring to escape by the assistance of his mind, represented as a Genius, who is endeavouring to extricate him: the net is sculptured from the same

piece of marble, although it scarcely touches the statue. This is a specimen of skill which stands almost unrivalled in the art of sculpture.

The grand altar is adorned with a basso relievo in marble, representing Mount Calvary with the passion of our Saviour : a very fine work by Celebrano. On the upper part of the altar is the image of St. Mary of Piety, which was found in the ancient church. The painting on the ceiling of this altar is an extraordinary production ; the perspective is so admirably managed that it deceives the eye, and changes the flat surface of the ceiling into a cupola, which appears to receive light from its summit.

On one side of the grand altar is a dead Christ, resembling in beauty of execution the statues of Modesty and Vice undeceived, mentioned above. The Christ is covered with a veil, through which may be distinguished the form, and even the muscles of the body : this veil appears slightly moistened by the perspiration of death, and the whole figure is a striking exhibition of sublimity and resignation. This extraordinary work was designed by the celebrated Corradini ; but his death having taken place in 1751, it was executed by Joseph Sammartino, a Neapolitan, to whom we are indebted for the skill and hability displayed in this most difficult undertaking.

On entering the sacristy we descend into the subterranean church, in which are deposited the descendants of this same illustrious family of Sangro.

Not far from this palace is the church of St. Angelo a Nilo, founded in 1386, by Cardinal Renaud Brancaccio, whose beautiful tomb in the choir was executed by Donatello, an excellent Florentine sculptor.

Strangers may also visit the library contiguous to the Church. This library was originally formed by the Cardinal Francis Brancaccio, once Bishop of Capaccio, and bequeathed by him for the public use through a will which was executed in the year 1680. From that period to the year 1803, when the Royal Library was opened to the public, that of which we speak, was the only literary establishment of the kind in the whole town. It is even now

very much resorted to, and has been augmented so as to contain about 60,000 volumes.

From St. Angelo a Nilo we go through a narrow and long street to

## THE CHURCH OF ST. SAVIOUR.

This church which formerly was called *Gesù vecchio* to distinguish it from that of *Gesù nuovo*, and belonged to the Pères Pieux Jesuits, was built about the year 1566, after designs by Père Peter Proveto. It is tastefully adorned with beautiful marbles, statues and paintings, by Francis de Mura, Cesar Franczani, Solimena, Mark of Sienna, and other artists.

The adjacent house contains the university of study, as well as two colleges for the education of youths, and the academy of sciences, and belles lettres, founded in 1780. This magnificent house has a large court, with two rows of piazzas, and a beautiful staircase of great extent : it has likewise a mineralogic museum, a fine collection of philosophical instruments, and the cabinets belonging to the several branches of learning.

We must now go again to the street of St. *Biagio de' Librari*, and thence to that *della Vicaria*, where we find

## THE CHURCH OF ST. PAUL.

It was on this spot, at a time when Naples was under the dominion of Greece, that Julius Tarsus, being freed by Tiberius, erected at his own expense, on the side of the public theatre, a superb temple dedicated to Castor and Pollux, as the Greek inscription on the frieze of the entablature indicated.

On the ruins of this temple was constructed about the end of the eighth century a large Church which had three naves, and the interior columns of the old building, as well as the ancient front, were made use of to adorn it. This church was given in the year 1538 to the fathers Teatines, and in 1581 the

vault of the choir being menaced with ruin, they pulled down all the old church, and rebuilt it, preserving the front of the ancient temple. As to the columns, they were removed, instead of being left within the walls of the church, as asserted by some author; for it was entirely renewed from the ground. These columns are now in the court of the adjacent house. Other ancient columns, eight in number, adorned the front of the church, four of which fell during the earthquake of the 5 June 1688. Of the other four, which were left uninjured, two may still be seen at their place: The other two arose at the bottom of the flight of stairs upon the same bases which are there at present; but the fathers caused these two columns to be removed from fear of some accident.

This Church is one of the finest in Naples. Its vault is stuccoed, and painted by Belisario Corenzio, and Chev. Massimo Stanzioni. The grand altar is composed of fine marbles and alabasters; and the tabernacle of valuable stones with ornaments of gilt brass. There are in this church numerous chapels enriched with beautiful marble, sculptures and paintings. Under the Chapel of St. Cajetan, is a subterranean one consecrated to the same Saint; the vault of which was painted by Solimena. Behind the altar are preserved the bodies of that Saint, and of the Blessed John Marinonio, as well as those of other illustrious Teatines united together. Both the lower and upper chapels are entirely of choice marbles. The chapel of St. Andrew Avellino consists likewise of fine marbles. The altar is of valuable stones, and gilt brass. An urn of this metal is seen upon it, containing the body of the Saint. An ancient picture, most worthy of notice, is seen in the chapel called *della Purità*. It represents the Holy Virgin. This chapel was painted by Massimo Stanzioni, and it contains four statues of white marble, representing the Cardinal Virtues. This is the work of Andrew Falcone. Finally a very ancient picture by an able, though unknown, author, may be observed in the chapel of St. Peter and Paul, where are also four cabinets containing 52 bodies of Martyrs in as many chests.

The Sacristy is one of the handsomest in Naples, and is

particularly remarkable for the beauty of its decorations and paintings, which are all by Solimena. Near the small entrance to the Chapel is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter and 28 feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite, taken from the ancient church. Several stairs lead from the second court to the corridors inhabited by the fathers. Thence may be seen the remains of an ancient wall of the theatre where, according to the testimony of Seneca and Tacitus, emperor Nero appeared for the first time in public, to sing the verses, which he had composed. It was also through this theatre that Seneca passed every day, in his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the spectacle, and so few to the house of the philosopher. Thus even the wise heathens knew that the ways of sensuality are dangerous and despicable.

A short distance divides the Church of St. Paul from

## THE CHURCH OF ST. PHILIP NERI, CALLED ALSO *DEI GEROLOMINI.*

The glorious St. Philip Neri, in the year 1593, with the produce of considerable alms, founded this Church, which is one of the most remarkable in Naples. The front is entirely of marble, and was executed about 100 years ago from designs by Chev. Fuga. The statues with which it is ornamented are by Sammartino. The church contains three naves, divided by twelve granite columns of the corinthian order, executed from the designs of Denis Lazari. There are several Chapels, most of which are adorned with marble, gilt stuccoes, and paintings, by Pomaranci, Paul de Matteis, Santa Fede, and Jordani.

The chapel of St. Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original,

by Guido , at Rome , and the fresco paintings , on the ceiling of the small cupola, and at the angles are by Solimena. The picture of the chapel of St. Francis, is by Guido. The chapel on the right of the grand altar , contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St. Alexis, in the last chapel, is by Peter da Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni ; the Virgin with the infant Jesus and St. John, thought to be by Raphael ; the Ecce Homo, and the apostle St. Andrew, by Spagnoletto, and some other pictures supposed to be painted by Domenichino. But the principal picture admired here, is that by Guido, representing St. John meeting the Lord. There is besides a picture on wood exhibiting the adoration of the Magi, by Andrew Sabatino of Salerno, in which several portraits are painted. Among them are those of Ferdinand I of Aragon, Alphonse I, John Gioviano Pontano, Raphael, and another which seems to be that of Bernard Tasso, the father of Torquato.

The house adjoining this Church, contains one of the celebrated libraries in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched by an excellent library of the advocate Joseph Valletta, which consisted of one hundred and fifty thousand volumes, almost all of the best Greek, Latin, Italian, French and English Authors. It possesses besides a great number of ancient manuscripts, among which is a *Summa* by St. Thomas.

## SEVENTH DAY.

We shall this day finish our tour through the City of Naples, the only objects in which demanding our present attention, are the Cathedral Church of St. Januarius, the Church of the holy Apostles, the hospital for the incurable, the Church of St. Catherine a Formello, the Vicaria, the Church of the Annunciation,



the square of the market place, and the Church of St. Maria del Carmine.

We begin this tour from Toledo, and proceeding through the streets of St. Biagio dei Librai, of the Vicaria, and others, we reach the

## CATHEDRAL CHURCH OF ST. JANUARIUS.

The ancient cathedral, dedicated to St. Restituta, was built during the reign of Constantine the Great, on the remains of the temple of Apollo. In 1280, Charles I of Anjou, commenced the erection of a large and magnificent cathedral, which he still further augmented, by demolishing part of the church of St. Restituta. This extensive building, which was finished by Charles II, in 1299, having fallen down during the earthquake of 1456, Alphonso I, king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in basso relievo, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church, are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo: around each pilaster are placed three of these columns, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar which is entirely composed of choice marbles, was remodelled in 1744, after designs by Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with basso relie-

voes, arabesques and very neat figures of various kinds. The ceiling is finished in the antique style and is supported by ten columns of cipolino. The body of St. Januarius, Bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, Archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarroti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window, four others by Solimena. besides which there is one representing the Annunciation, by Peter Perugino, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forli. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry and remarkable for its basso relievoes, representing the attributes of Bacchus.

The Sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church, is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo, is likewise adorned with the tomb of Cardinal Innico Caracciolo, Archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the Cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour-glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini, at Rome in the cathedral of St. Peter.

The church of St. Januarius encloses that of St. Restituta,

which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns, now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Canons, established by Constantine; fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St. John Baptist, surnamed *a Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St. Restituta, is the chapel of St. Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the architrave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St. Peter and St. Paul, wrought by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with 24 columns of the Corinthian order, of *brocatello* marble, between which are placed on festi-

val days, 36 silver busts of the patron Saints, executed by Finelli, as well as 18 busts of bronze, by inferior artists. On the upper part of the grand altar, is the statue of St. Januarius, represented seating and ready to bless the people. In a small tabernacle with silver doors, are preserved the head and two vials of the Saint's blood, said to have been collected by a Neapolitan lady, during his martyrdom. This blood becomes miraculously liquid, whenever it is placed before the head of St. Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present, can form a just idea. When the liquefaction of the blood takes place immediately, the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfortune: but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St. Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, etc., but it has always been delivered from them, by its Patron Saint.

The pictures in both the large chapels, and those in the four small ones, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Domenichino; that on the grand altar opposite, is by Spagnoletto. Three of the pictures in the small chapels, are by Domenichino, and one by Chevalier Massimo. All the fresco paintings, with which the ceilings and angles of this great chapel are adorned, are likewise by Domenichino, who had commenced the painting of the cupola, but

death put a period to his exertions. This cupola was afterwards painted with considerable hability by Chevalier Lanfranco, who however effaced all the work which had been executed by Domenichino.

The Sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the Archiepiscopal palace, the principal apartment of which is ornamented with frescoes, painted by Chevalier Lanfranco. This palace contains several congregations, and religious assemblies, each of which have a particular object. There are likewise two Seminaries for young persons, one of which is an Urban, and the other a Diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St. Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St. Januarius, on the summit of this obelisk, is by Julian Finelli.

From St. Januarius we go a little downwards in order to visit

## THE CHURCH OF THE HOLY APOSTLES.

This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo to whom it belonged, gave it up to the Rev. Pères Théatins; which happened in the year 1570. They rebuilt it from designs left by Father Grimaldi of the same order, and the execution of the work was directed by Engineer James Conforti. This church is among the most beautiful, and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four evangelists in the angles of the cupola, are the exquisite productions of Chev. Lanfranco. The cupola was painted by Benasca of Tr-

rin, who is also the author of the fresco in the chapel of St. Michael. The oil paintings on the archs of the chapels are by Solimena, and the others by Jordans. The upper part of the great entrance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by Chev. Fuga. The design of the tabernacle was drawn by the above mentioned Father Grimaldi. Five pictures by Solimena may be seen in the choir. The chapel on the right of the grand altar was erected from designs by Chev. Borromini, and is ornamented with five pictures, and two portraits in mosaic; copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in basso relievo the emblems of the four Evangelists: a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli of Carrara. Opposite this chapel is that of the Conception, the altar of which is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimena. Those which may be observed upon the upper sides of these two chapels, are by Jordans. The chapel of St. Michael contains a picture by Marco da Siena. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery in which is buried Chev. Marini, a celebrated Neapolitan Poet, who died in the year 1625, at 29 years of age. The tomb is adorned with his bust painted and crowned with laurel. It bears an inscription, and the emblems of the muses, with an other inscription under them. There is besides a little step upon the pavement, supporting a marble plate with an epigram engraved upon it.

We take now again the way leading to Porta S. Gennaro, near which is

## THE HOSPITAL FOR THE INCURABLE.

This pious establishment was commenced in 1519 by a charitable Lady, called Maria Lorenza Longo ; It was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1000 persons, both men and women. Sick people are received here from all parts of the kingdom and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women, who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

Among the most recent donations received by this hospital, those of the celebrated Physician Cotugno of Naples, and M. Marchetti of Messina deserve indeed a particular and honourable mention. The former who died in 1822, has bequeathed to the hospital about 80,000 ducats, and the latter whose death happened in 1824, gave 150,000 ducats.

The hospital is furnished with four Clinic schools, namely of Physic, Surgery, Midwifery, and Ophthalmy. There is besides a Theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

## ST. CATHERINE A FORMELLO.

It was built in 1533, together with a convent by the Dominicans, who employed Anthony Della Cava as architect. The Convent has been since suppressed, and the Church is at present a parochial one. It is decorated with fine marbles, pictures and paintings by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the Church. The picture representing the defeat of the *Albigesi*, and the whole

Chapel of St. Catherine are executed by Del Po. Marco da Siena is the author of the picture representing the conversion of St. Paul. There is another by Buono, representing the adoration of the Magi. The Cupola of this Church was painted by De Matteis, and it deserves the more to be observed, as it was the first erected in Naples.

Not far from this Church, towards the interior of the town, we find

### THE VICARIA.

This edifice was formerly called Castel Capuano, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of Toledo, Viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of Vicaria into courts of justice. This alteration took place in 1540.

These Courts or Tribunals are the *Tribunale Civile* corresponding to that of *Première instance* in France, the *Gran Corte Civile*, being a Court of appeal, and the *Gran Corte Criminale*, the high Court of justice for criminal affairs. In each of these Courts are halls for the Judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice, and a Chapel belongs to each Tribunal, where the holy Mass is celebrated every day, especially for the Judges.

The Vicaria besides contains the largest prisons in Naples, and a *Commissaire de police* is established here for the preservation of order. A short distance from the Vicaria stands the



## CHURCH OF THE ANNUNCIATION.

This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540; it was ornamented with marbles and paintings by Lanfranco and Jordans, as well as with sculptures by Bernini and Merliano: but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of Chevalier Vanvitelli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar, and those of the windows, are by Francis de Mura; and the Prophets on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar, we find near it, on the right side, the Chapel of St. Buono, where there is a magnificent picture by Spagnoletto, representing *Piety*. Some canvass has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title *delle grazie*, and is constantly looked upon, as an original work of Raphael.

The traveller will not see without admiration the Sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenzio.

This Sacristy, the Chapel opposite it, and the room called the Treasury, are the only remains of the ancient temple which, as we said before, became a prey to the flames. In the treasury two Niches are seen, containing relicks of two bodies of the Innocent killed by order of Herod. They were given to the church

by Queen Jane II. They then lay in chests of silver. They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors which give entrance into two courts. This subterranean edifice is remarkably fine on account of its round form enhanced by six altars. It is likewise admired for the lightness of its roof supported by granite columns, and in the middle of which is an opening by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as an hospital. This has been suppressed, but foundlings are still received here, and from their number a society was formed some years ago, consisting of a hundred girls who live together, and apply themselves to several trades.

A rather long way leads from the Annunziata to

## THE MARKET SQUARE.

This is the largest square in Naples ; and the market, held here on Monday and Friday, may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured here. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events ; the decollation of young Conradin, and the popular revolution of Masaniello. Conradin, as we have already mentioned in the History of Naples, was to become king of Naples, as the heir of his father, Emperor Conrad. He repaired to Naples, accompanied by Frederick, Duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by Pope Clement VI. Charles of Anjou, however, defeated them ; they were betrayed in their flight, delivered into his hands, and decapitated in this square, on the 26th October 1268. This is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place, a small chapel with a cross

was erected. There was likewise a porphyry column, surrounded by these two verses :

*Asturis ungue, Leo pullum raptens aquilinum,  
Hic deplumavit, acephalumque dedit.*

These lines allude to the imperial eagle, and to the name of the Asturian nobleman, who gave up Conradin to the king of Naples ; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot, on the 16th June 1647, in consequence of the imposition of a tax on fruit, by the Viceroy Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa, Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the Market Place. Michael Angelo of Bambochades, likewise, employed his talents on this occasion, in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is the

## CHURCH OF ST. MARY OF THE CARMELITES.

This church is much frequented on account of its situation, as well as owing to the general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by Empress Margaret of Austria, mother of the illfated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou ; but the unfortunate youth having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money, which she had prepared for the ransom of her son. She caused his body

to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

And there it remained, without other honour or record; untill a few years since, when the young king of Bavaria, then yet prince, thought of giving his memory an honourable monument. The statue of the Prince, which now stands on the left wall of the church, was wrought at Rome, by Thorwaldsen, and then sent here, and conveniently collocated.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimena, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St. Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of Empress Margaret was in the court of the adjoining house. It is now in the Accademia degli Studj. The steeple which rises over this entrance is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town. Having been the principal fortress of the city during the revolt of Masaniello in 1647, it was fortified, and in 1648 was formed into a castle.

Not far from Castel Carmine are the offices and stages of the two rail-ways; the former, directed by Bayard, leads to Portici, Torre, Pompei, Castellamare and Nocera; and the latter, under Royal Administration, runs to Maddalona, Caserta, St. Maria and Capua; and another branch of it passes to Nola, and is actually lengthening towards the town of Avellino.

ITINERARY  
OF THE  
ENVIRONS OF NAPLES.

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COAST OF POZZUOLI, BAJA, BAULI  
AND CUMA.

This district, which is situated in the western part of the kingdom of Naples, between Posilipo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed it is the most extraordinary country in the world ; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity; in which it has been made the seat of pagan superstition ; and consequently the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments ; they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found every thing that could tend to refresh their spirits, or remove the diseases of their bodies ; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns. Cicero calls this country the kingdom of Pozzuoli and Cumae : *Puteolana et Cumana Regna*. Epist. Att.

The prosperity of Pozzuoli fell with the prosperity of the

Roman empire ; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious ; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Formerly the only way to Pozzuoli was through the grotto of Posilipo, beyond which the traveller could proceed, either by the valley of Bagnoli and along the sea shore, or by the lake of Agnano and the Solfatara, following, in the latter case, narrow bye-paths. We shall take this last way on our return, taking at present the new road of Posilipo, that we may enjoy it in its natural direction.

### NEW ROAD OF POSILIPO.

This road starting from the point of Mergellina, extends along the hill of Posilipo to the western extremity of Capo Coroglio opposite the islet of Nisida. In traversing it, the traveller may observe with some admiration on the sea side the several bridges, forming a part of the road, that have been thrown over the clefts which intersect the hill. This difficulty being overcome, another presented itself, namely the continuation of the way through the Promontory called Capo Coroglio ; but here also art and labour have most happily conquered Nature. The whole road, although it gradually rises to the above mentioned cape, is nevertheless so constructed as to appear almost on a

level. It is sufficiently broad for the simultaneous passage of four coaches, and its length is above two miles.

At the beginning of the road, on the right side, there is a small cottage newly repaired, which is said to have been the habitation of Sannazaro. It stands upon a hill, to which the traveller may go by entering the premises of a palace or country house.

A very large majestic building is observed a little farther on the left side. It bears an imperfect and ruinous appearance, and when seen more nearly, it is found to be the embryo of an immense palace. It is commonly called *Palazzo di ogni Anna*: a corrupted appellation, the origin of which cannot be easily traced. Perhaps it should be *Palazzo di Donna Anna*, adopting the opinion that such was the Christian name of a Lady Carafa who built it; but from an inscription in marble to be seen upon the gate on the sea shore, it appears that this bulky mass was at first erected by the Princes of Stigliano, and that a Prince of Thora in the year 1711 undertook to repair it when it began to fall to ruin, in honour of his Lady Magdalen. These repairs however were either given up, or suspended, which is to be regretted: for the palace stands in a beautiful position, and its architecture still more fine is that of Cosimo. It is not improbable that the contiguity of the new road will suggest the idea of having at length the edifice finished. No other curiosity, or antiquity is met with upon the road from this palace to Capo Coroglio. The traveller may observe, however, many handsome country houses, the most remarkable whereof are the *Casini* Gerace, Salza, and Rocco-Romano, which latter contains large gardens with rare plants, and a rich collection of foreign animals. Beneath the same road several ancient ruins are seen near the sea, but no exact idea can be formed of the edifices to which they once belonged. An old palace may be likewise observed on the point of Posilipo. It is called *il Palazzo delle Cannonate*, and is worthy of notice, as it was the dwelling house of the celebrated landscape painter Philip Hackert, whose many beautiful pictures are seen in the royal palaces.

On arriving opposite Capo Coroglio, the traveller desirous of seeing the neighbouring antiquities must take a narrow descent on the left, and at a short distance he will arrive at the

### VIVAJ DI VEDIO POLLIONE, CALLED ALSO PISCINA MIRABILE.

These ancient reservoirs lie at a quarter of a mile from the high road and consist of an ancient long vault, above which a poor cottage has been built in modern times. The spacious vault is intersected at its mid-height by a wall, and the two divisions constitute the remains still extant of Vedius Pollio's reservoirs. This rich Roman kept there a number of lampreys which he fed with human flesh! It will be observed how great a quantity of those fishes might live within the long and lofty walls. They measure 50 feet in length, 18 in breadth, and are 24 deep. These fish ponds have been mentioned by Dion and Plinius, and are the subject of a modern inscription, which is seen upon a marble table in the neighbouring Chapel of St. Maria del Faro. From this place we shall proceed to the ruins commonly called

### THE SCHOOL OF VIRGIL AND LA GAJOLA.

From St. Maria del Faro the traveller may go to these remains, either by traversing the intermediate estates, or by mounting up again to the public way, and thence descending through a narrow path, which is seen at a short distance on the left of the road. After descending for half a mile, he must enter the Villa di Pietro bordering on the sea, and thence he will observe an insulated rock, formed like a flat topped arch, upon which the remains are seen of a little fort, which was constructed there when the kingdom of Naples was under the government of Murat. This rock, which the ancients named Euplea, is now called la Gajola, a Neapolitan word signifying little cage; but some antiquarians have thought that it has been named so from the



Latin diminutive *caveola* meaning den, or little grotto : an opinion which its present appearance is indeed very apt to justify. Opposite to this rock are the remains of what is confidently stated to have been the School of Virgil. The intermediary space, which is now run over by the sea, was once lined with a kind of wall, which is still to be seen under the water. An inscription has been found in this place, from which it appears that instead of any school, a temple arose there dedicated to Fortune. For the rest the whole Vill'a seems to contain the largest portion of the site, upon which formerly lay a villa of Lucullus. The upper circumferences, in fact, are still visible of three amphitheatres contiguous to each other, and from them an idea may be formed of the magnificence of this villa.

Near the Gajola has been discovered, a few years since, an ancient grotto, called

## THE GROTTA OF SEJANUS.

Its use was no doubt to abridge the passage by land from this spot to the valley of Pozzuoli through Cape Coroglio, although it be uncertain, whether Lucullus, or another rich Roman saw it made. It was found almost covered with earth, and without outlet. Great efforts were made in order to repair and re-open it ; but they were of no avail, and did only endanger the life of the workmen ; wherefore the whole enterprise was at length given up.

After this visit we reascend to the new road which in this place has been wonderfully prosecuted by cutting the mountain, the extremity of which forms Capo Coroglio. On entering the opening, which is 700 feet in length, the eye is delightfully surprised at a distant prospect of the high hills which lie behind Pozzuoli. This romantic view is soon followed by a more extensive one which presents itself to the traveller as soon as he has traversed the passage cut out of the mountain. He then enjoys the view of the ample valley called *de' Bagnoli*, as well as of the beautiful gulf named *Puteolano* from Pozzuoli lying in it, and a

portion of which offers itself to the sight of the observer. The whole forms a superb prospect, rendered still more interesting by the convent of the Camaldoles, forming on the summit of a hill the most prominent point of the above mentioned valley. The ancient road to Pozzuoli ran through it. The new one, from the point in which I now suppose the traveller to be, proceeds along the western side of Capo Coroglio, which has been cut in its whole length by the means of mines. It was commenced and prosecuted by Neapolitan Engineers in the year 1821, when the Austrians undertook to complete it. It finishes exactly at the place, where the traveller must enter a boat, if he is desirous of seeing

### NISIDA.

This is a Greek word meaning *Isle*, and it has been with great propriety applied to the one, of which we are going to give a description, being but a mile and a half in circumference. An insulated ridge of rocks lies between it and the main. They have been taken advantage of to erect upon them several buildings, which serve as a lazareth to passengers coming from suspected places. Nisida has the form of a cone cut off above the middle of its height; and it appears small, but compact and green all over in the middle of the waters. It extends from the South to the North, and towards the latter point, an old Castle rises upon the summit of the Island. It was constructed in the middle age. The landing place is a quai fronting the main, along which are several houses inhabited by the customers and the officers of the Lazareth. A short mole is seen by these buildings on the right side, behind which the vessels lay performing their quarantine. A gate opens the passage to the interior of the island, by traversing which the traveller will soon find himself on the opposite side. There is another landing place called Porto Pavone. There is but a single house in the whole islet. It is the Cottage of the Farmer, who keeps the land for the *Casa Reale* to which it belongs.

In ancient times Nisida was a part of Lucullus' villa, either of that which I have mentioned before, or of the one, that this sumptuous Roman had upon Capo Coroglio. This is the reason for which Cicero called Nisida *Insula clarissimi adolescentuli Luculli* in mentioning the conference he had there with Brutus. No remarkable antiquities are seen there; nevertheless a visit to it becomes satisfactory, both on account of its picturesque situation, and the fine cultivation which is maintained there.

On our return from Nisida to the shore of Capo Coroglio, we take our way along the same beach which extends for the space of about three miles as far as

## POZZUOLI.

The origin of this place is very ancient: some say that the Cumeans established themselves here in the year 232 after the foundation of Rome; others suppose that the Samians, or inhabitants of the island of Samos, in 231, came with a colony to this spot, where they built the city of Pozzuoli, and called it at first Dicearchia, from the name of Dicearco, their leader.

When this town afterwards passed into the hands of the Romans, they placed it under the superintendence of Quintus Fabius, who, not finding any water there, caused several wells to be sunk, whence the town derived the name of Puteoli, or as it is now called, Pozzuoli; some, however, still contend, that it received its name from the offensive smell of sulphur perceivable there. This city was at first governed under the form of a republic, but became a Roman colony in the year 556 of the city of Rome, and was much celebrated as the resort of the wealthy Romans, who built superb villas there, in which they enjoyed the beauties of the situation, the benefit of its mineral waters, and the delights of unrestrained pleasures. The number and beauty of the edifices with which it was augmented, exhibited the Roman magnificence in a striking manner, and hence Cicero has denominated it Rome in miniature.

Pozzuoli was taken and pillaged several times by the barbarians, and was likewise destroyed at different periods, after the fall of the Roman empire, by earthquakes and volcanic eruptions. The city and environs of Pozzuoli were then reduced to a deplorable state, so that only a few of its magnificent buildings remain.

The higher part of Pozzuoli still presents the vestiges of the

### TEMPLE OF AUGUSTUS, NOW THE CATHEDRAL OF ST. PROCULUS.

This temple is composed of large square blocks of marble, and columns of the Corinthian order, supporting a well executed architrave. It was built by the Roman knight Calpurnius, who dedicated it to Octavian Augustus, as is indicated in the following inscription, placed in the front :

CALPURNIUS L. F. TEMPLUM. AUGUSTO.  
CUM. ORNAMENTIS. D. D.

The inscription, found in the portico of the temple, informs us that the architect's name was L. Coccejus.

The Christians afterwards dedicated this magnificent temple to the deacon St. Proculus, who was born at Pozzuoli, and suffered martyrdom at the same time as St. Januarius. The body of St. Proculus is preserved in the church, with those of St. Eutichite, and St. Acuzio : he is considered the protector of the city.

Pozzuoli had likewise several other magnificent temples, amongst which might be distinguished that of Diana, ornamented with 100 beautiful columns, and the statue of Diana, which was 15 cubits in height. It is supposed that the remains of this temple are those which may be seen in the spot called Pisaturo by the inhabitants of Pozzuoli ; here likewise were found, many years ago, an immense number of beautiful columns.

One of the most beautiful remains of the antiquities of Pozzuoli, is the

### TEMPLE OF SERAPIS.

The inscription which has been found, informs us that this temple was built in the sixth century of Rome. It was not discovered till 1750 : it was then entire, and might easily have been preserved and restored, instead of being despoiled of all its ornaments, columns, statues, vases, &c. : we should then have had one of the most ancient temples in a perfect state. What still remains of this building, however, is sufficient to give an idea of the beauty of its construction, and of the taste and magnificence which the Romans had introduced into the architecture of the sixth century of their empire.

This building, on the exterior, is of a quadrilateral form, measuring 134 feet in length; and 115 in breadth. It was formerly surrounded by 42 square rooms, some of which still exist. Four marble staircases lead to the temple; which is built in a circular form, and is about 65 feet in diameter. The only portion of the temple now remaining is the base, which was surrounded by 16 columns of red marble, forming a support to the cupola. Three columns of cipollino marble are the only ones which have withstood the destruction of the building. The bottom of the Temple presents the cell of the God. It was discovered but a few years ago. A most singular lapidary inscription was likewise found in this edifice. It relates to a Roman Decurio, and may be seen by an application to the keeper of the Temple. In the time of its founders the building contained mineral baths which have been lately re-established. They are maintained by water proceeding from the Solfatara, and every person is admitted to their use by paying a contribution which is regulated by the magistrates.

In the square called *Piazza di Cesare Augusto* is a handsome pedestal of white marble, found at Pozzuoli in 1693 ; its four sides are ornamented with fine basso relievoes, although in a decayed state ; they consist principally of 14 figures, repre-

senting 14 towns of Asia Minor, the names of which are inscribed on the figures. As the inscription is in honour of Tiberius, it is supposed to have been the pedestal of the statue which was erected to him by the 14 towns; the environs would have been dug up to discover the statue, had not this operation required the demolition of a great number of houses.

In the largest square is a beautiful statue, raised on a pedestal, which bears an inscription beginning with the following words: *Q. Flavio Masio Egnatio Lolliano . . . . Decaetrensi* *Patrono Dignissimo*. This Flavius was a Roman Senator, and the statue was placed here in the year 1704. It had been found behind the house belonging to the Vice Roy of Toledo at Pozzuoli. The other which is seen in the same square, is that of Bishop Martino de Leon y Cardenas who was governor of Pozzuoli in the time of Philip IV. The inscription engraved on the four sides of the base gives him the character of a man eminently virtuous.

## HARBOUR OF POZZUOLI.

This was formerly the most magnificent harbour in Italy, and is supposed to have been formed by the Greeks. It was so extensive, that it reached as far as Tripergole, and was capable of containing an immense number of large vessels. Its long mole, intended to break the fury of the waves, and shelter vessels from the wind, is perhaps one of the most extraordinary works ever executed in the sea. The two inscriptions found in the sea indicate that it was restored by Adrian and Antoninus the Pious, and that it had 25 arches, only 13 of which now remain. This mole was built on piles, supporting arches in the form of a bridge.

Emperor Caius Caligula united to this mole a bridge of 3,600 feet in length, which extended as far as Baia; it was formed with two rows of boats, fixed by anchors, and covered with planks and sand, like the Appian way.

These works cost immense sums of money and, according to Suetonius, were at first intended to gratify the immeasurable

pride of Emperor Caligula, who wished to resemble Xerxes, who made a similar bridge from Asia to Greece, which was considered an extraordinary achievement. In constructing this bridge, Caligula likewise wished to alarm the Germans and English, against whom he was about to declare war. On the first day he went over the whole extent of the bridge, mounted on a richly caparisoned horse, bearing on his head a crown of oak leaves, and followed by an immense number of people, who were attracted from every part to view so extraordinary and whimsical a procession. On the second day he made a grand display of his love of splendour, by proceeding in a triumphal chariot, crowned with laurel, and followed by Darius, whom the Parthians had given him as an hostage.

The most remarkable ancient monument in Pozzuoli is the

## AMPHITHEATRE.

Although earthquakes have considerably injured this building, it is the most perfect antique edifice of Pozzuoli. This amphitheatre, which has been called the Coliseum, after that of Rome, is of the oval form, seen in most of this kind of buildings. It is composed of large square stones, and formerly displayed two orders of architecture; its arena was 187 feet in length, and 136 in breadth, and the whole was capable of containing 45,000 persons. Suetonius, in his life of Augustus, informs us that this emperor assisted in the games celebrated here, in compliment to him.

In the interior of this amphitheatre is a small chapel, erected in honour of St. Januarius, bishop of Beneventum; it is intended to commemorate his having been exposed to bears to be devoured; but the ferocity of these animals disappeared on seeing the saint, and they fell down before him. Five thousand persons were converted to the Catholic religion by this miracle, and Timotheus, a lieutenant of Diocletian, was so irritated at its success, that he decapitated the saint.

Near this amphitheatre is an immense subterranean building, called the Labyrinth of Dedalus on account of the number of small rooms, that it contains, which form an inextricable maze to persons entering it without a light. This building is composed of bricks; and the interior is plastered over with a very hard lime. From its construction it appears to have once been a reservoir for the waters of the Amphitheatre.

After Pozzuoli, the remarkable antiquities to be seen on the coast, some in the neighbourhood of that City, and some at a greater distance; are the following :

- The Lakes of Lucrino and Averno ;
- The baths of Nero ;
- Baia with the remains of three temples ;
- The tomb of Agrippina ;
- Cape Miseno where is the Grotto called the Dragonaria ;
- Mare Morto, a lake ;
- Bauli, a village exhibiting the antiquities called :
- Cento Camerelle, Piscina Mirabile, and Mercato di Sabato ;
- The lake of Fusaro ;
- The remains of Gumaë ;
- The Arco Felice ;
- The remains of Cicero's Villa ;
- The Solfatara ;
- The lake of Agnano with the grotta del Cane :

And either a part, or the whole of them, may be seen by following different ways. We shall visit them all in the above-said order, in a tour which seems to us the most proper to economise time and money. A pedestrian may easily go from Naples to Pozzuoli, and thence perform this tour in the space of 48 hours, sleeping the night of the first day at Baia, or Bauli ; but there being no public house, or very few in these places, the traveller will find it more convenient to go on horseback, and in such case, setting out from Pozzuoli early in the morning, he will have time enough to see in succession every thing and to reach Naples on the evening of the same day. However in describing the principal places, we shall point out the distances between them.



Starting now from Pozzuoli, according to our itinerary, we take our way along the sea shore, and after a walk of nearly three miles, we find

## THE LAKES LUCRINUS AND AVERNUS.

The first of these was celebrated in former times for the abundance of its fish, particularly oysters, which were the property of the Romans ; it is supposed by some, that it derived the name of Lucrinus from *Lucro* ; that is, from the gain which it produced. Julius Caesar united the lakes Lucrinus and Avernus to the sea by the *Porto Giulio*, which Pliny considered as an extraordinary work.

A part of Lake Lucrinus was filled up by the violent earthquake on the 29th September 1538, which swallowed up the whole of the large village of Tripergole, together with its unfortunate inhabitants ; this village was situated between the sea and the lake. At this spot the ground opened, and ejected flames and smoke, intermixed with sand and burning stones, which now compose the lofty mountain which is seen on the right side of our way, a little before reaching the lakes. It is called Monte Nuovo and is about three miles in circumference. The sea, which had quitted its bounds, returned with rapidity, and occupied part of the ground on which the village of Tripergole had been situated.

The Lake of Avernus, about a mile from Lake Lucrinus, was separated from the sea by the earthquake. It is situated in a valley, and appears to be the crater of an extinguished volcano. The epithet Avernus is a Greek word, signifying *without birds* ; these lakes, indeed, were formerly so surrounded by forests, that the sulphureous exhalations destroyed all birds which approached them. In these dreary forests, says Strabo, lived the Cimmerians, a barbarous people, who exercised the profession of fortune-telling. Homer assures us that they lived in deep grottoes, which were impenetrable to the rays of the sun. Whether these people really existed or not, the belief of such a circumstance contribu-

ted in no small degree to the horror of these places. It is said that these extraordinary men were destroyed by a King of Pozzuoli, to whom they had predicted an event which unfortunately never took place. Octavian Augustus afterwards cut down all the forests, and this horrible place retains nothing of its former state but the name.

Servius has given us a description of the Cimmerians, and of the grottoes they inhabited; one of the entrances to which, he says, is situated beyond Lake Avernus; he likewise adds, that these grottoes extended as far as the Acherusia Marsh. The ancients considered this grotto to be the entrance to the descent into the infernal regions, or kingdom of Pluto. Several authors have pretended that Lake Avernus had no bottom; it has, however, been sounded, and the depth does not exceed 82 fathoms; it is about 253 fathoms in diameter.

In the environs of this lake is the entrance of a grotto, which many writers have supposed to be that of the Sibyl of Cumæ; others, however, assert that it is the great canal, excavated by Nero, to conduct the warm waters of Baia to the promontory of Miseno. This grotto, or canal, having been abandoned, it is not possible to proceed in it more than 150 steps.

On the borders of Lake Avernus are the ruins of an antique building, supposed to be an ancient Temple of Apollo; it is however surrounded by several rooms, in one of which is a spring of water; from this circumstance many persons have supposed this building to have been one of the mineral baths, which formerly existed in the vicinity of Baia. It must however be owned that it presents the form of a Temple.

We take now again our way and, after another mile's distance, we find the

## BATHS OF NERO.

The ancients made great use of these baths; they consisted of Sudatories, in which the body was rubbed all over; whence they derived the name of *Fritole*, and by corruption they are

now called Sudatories of Tritola, They are likewise denominated the Baths of Nero, because many persons suppose that this emperor had a villa here, from which he commenced a large navigable canal, to conduct the waters of Lake Avernus to the Tiber. The vestiges of this canal, known under the name of Licola, are still visible.

The Sudatories of Tritola, or Baths of Nero, have six kinds of long but narrow corridors. Men, acquainted with them, can easily reach the end of the corridors, where they draw water from the spring, which is almost boiling ; they go into these places nearly naked, but notwithstanding this precaution they come out in a perspiration, as violent as if they had been in an oven. Persons unaccustomed to these places can scarcely advance ten steps, without losing their breath. The waters of these Sudatories possess many excellent properties, as the hospital of the Annunciation sends patients here during the summer.

From the baths of Nero we go about another mile, following still the shore, till we reach

## BAIA.

According to Strabo, Bajus, the companion of Ulysses, was buried in this town, from which circumstance it derives its name. The delightful situation of Baia, the fertility of its soil, its beautiful meadows, and agreeable promenades on the sea-shore, together with an abundant supply of excellent fish, and an infinite number of mineral springs of every description, and of various degrees of heat ; all combined to render it the favourite resort of the most wealthy, and most voluptuous amongst the Romans. Each one wished to build a house on the sea-beach ; but the immense number of edifices which were daily constructed, soon occupied all the spare ground ; this deficiency was however shortly supplied, by means of palisadoes and moles, extending into the sea. From this time, Baia became the seat of every pleasure. Horace preferred it to every other part of the

world; but reproaches the voluptuaries of his own time, because, not satisfied with the extent of their territories, they occupied themselves in restraining the encroachments of the sea, instead of devoting their time to the contemplation of the more serious concerns of eternity. Seneca was of opinion, that this place was a dangerous abode for those who wished to preserve a proper dominion over their passions.

The country-house of Julius Caesar, where Marcellus was poisoned by Livia, was situated at Baia. Varro speaks of the beautiful country-house of Irrius, and Tacitus of that of Piso, where the conspiracy against Nero was formed; he also mentions that of Domitia, Nero's aunt, whom the tyrant caused to be poisoned, in order to possess himself of her wealth. Pompey and Marius had likewise villas at Baia; but that of Julia Mamaea, mother of Alexander Severus, surpassed them all in magnificence.

The ruins of Baia, and the dreary appearance of its deserted shores, exhibit a strong picture of the instability of all human affairs. Not only have its ambitious and wealthy inhabitants passed away, and its noble and elegant structures fallen in ruins: but even the air itself is become pestilential, owing to the pernicious exhalations, arising from stagnant water. The castle of Baia is situated on the upper part of the coast, the only spot which is inhabited; the plain exhibits nothing but ruins, and the remains of foundations, which formerly supported the buildings and gardens, that have been buried beneath the waters. There are besides the ruins of three temples dedicated to Venus, Mercury, and Diana Lucifera. Only the circular part of the former temple remains. Several antiquaries suppose that it was erected by Julius Caesar; and others believe that this, as well as the other two temples, were only baths, as they are surrounded by mineral waters. Indeed, the base of this round part consists of three rooms, called Venus' baths. The rotunda of the temple of Mercury, which is vulgarly called *Truglio*, still remains entire; it is 146 feet in diameter, and is lighted by an opening perforated in the upper part, like the Pantheon of Agrippa at Rome. If

a person speak at one extremity of the rotunda, he may be distinctly heard by any one at the opposite side, although a person situated in the intervening space cannot hear the least whisper. The circular part of the temple of Diana likewise exists, but the roof has suffered considerably. Its exterior is of a hexagon form, and at a distance has a very picturesque appearance. Dogs and stags, sculptured on blocks of marble, found near this temple, have induced a belief that it was dedicated to Diana, and not to Neptune, to whom some have attributed it.

At Baia the traveller should take a boat to be transported to a shore which is one mile farther, where he may see

### THE TOMB OF AGRIPPINA.

The only part of this ancient monument which now remains, is in the form of a semicircle, surrounded by steps; the roof is adorned with basso-relievos in stucco. The name of Agrippina has been given to this tomb, because she was sacrificed in its environs by her son, the tyrant Nero: Tacitus however tells us that Agrippina was interred in a very humble grave near the country-house of Caesar the Dictator, which has induced a belief that this edifice was more probably a theatre, to which it bears some resemblance.

The traveller is introduced into it by the light of a torch; the long use of torches has blackened the walls.

After seeing this monument, the Traveller may employ the same boat, to take him to Cape Miseno. A Tunny fishery is to be seen in these waters, and during the passage a grotto is passed, which is naturally opened at its two extremities. It is scarcely half a mile from the tomb of Agrippina to

### CAPE MISENO.

This is the promontory seen at the eastern and southern extremity of the Gulf of Pozzuoli, and on it stood formerly the

town of Miseno. Virgil tells us that it takes its name from Misenus, the companion of Aeneas, who was buried there. A magnificent harbour, now called *Porto Giulio*, was commenced by Julius Caesar, under the direction of Agrippa. It was afterwards finished by Augustus, and was occupied by the principal Roman fleet, which was stationed there to guard the Mediterranean sea in the same way as that of Ravenna defended the shores of the Adriatic. Pliny, the Ancient, commanded the fleet at Miseno, whence he departed in the year 79, in order to view the famous eruption of Vesuvius, in which he unfortunately perished.

Like Baia, the town of Miseno, soon became the abode of luxury and pleasure. The wealthiest of the Roman citizens had their country seats there. The most magnificent were those of Nero and Lucullus, of which the ruins still remain. Emperor Tiberius had also a villa here, where he died; and judging from the ruins, it would appear that a very large theatre had been attached to it. This town was taken, and plundered by the Lombards in 836, and was afterwards destroyed by the Saracens in 890: at present nothing is to be seen but ruins, which convey a very faint idea of the ancient splendour of the Romans.

At the foot of the hill is seen a grotto, called *Dragonaria* which, according to Suetonius, was the *Piscina*, or reservoir, commenced by Nero, in order to convey to his country-seat all the warm waters of Baia. This grotto is 200 feet long, and 28 wide; it is also very lofty, and has four apartments on each side. Notwithstanding the immense sums expended by Nero on this great work, as well as on the still bolder undertaking, which he commenced at the lake Avernus, and which he meant to extend from Ostia to Rome, in order to avoid the passage by sea, he was not permitted to witness the completion of either.

A short distance from Cape Miseno is the lake called at present *mare morto*. The poets have imagined that the Elysian Fields, represented as the abode of the blessed, were situated near this lake. The country in the environs is still very delightful, although it has been considerably injured by earthquakes and eruptions. The climate is mild, and the rigours of winter are unknown.

From Cape Miseno one might go to Bauli over land, but the way is very sandy, and it will be found more convenient to row again along the coast : at a quarter of a mile's distance one lands. We walk then up the hill, and find there

### THE PISCINA MIRABILE.

This grand reservoir of water was constructed by Lucullus, in order to supply the inhabitants of the environs with soft water ; or was perhaps more particularly intended for the use of the Roman fleet, stationed near the port of Miseno. This magnificent edifice was divided by a wall into two parts, in order perhaps to separate the water. It has five divisions, and several arcades supported by 48 pilasters ; the descent into it is by two staircases with 40 steps to each. The building is of brick, and is covered on the outside with a sort of plaster, which is as hard as marble. It is 225 feet in length, 76 in breadth, and 20 in height.

Near this place there is another edifice commonly called

### THE CENTO CAMERELLE.

This building is also called the Labyrinth, on account of the number of rooms which it contains. These apartments are all arched, and lined with plaster of a very hard nature, which still retains its whiteness, in the interior of the building. Some persons have supposed that this was intended as a foundation for some grand structure, while others assert, that it was formerly used as a prison for criminals.

In the same village of Bauli, where the above mentioned monuments are seen, and more exactly near *mare morto*, there is a sequel of grottoes which, according to tradition, were anciently as many tombs. It is probable that Vasi alluded to these remains in mentioning the *mercato di sabato*, unless he meant a place commonly called *Cappella*, which is better known in the

village under the name of *mercato-di Sabato*; but this spot shows nothing else than some ancient ruins.

About a mile from Bauli, is the lake *Fusaro*, which is the ancient *Acherusia*, or *Acheronte* marsh, so famous amongst the Greeks and Latins. The ancient mythologists and poets considered it to be the infernal Tartarus, where the reprobate were confined; and believing that the souls of the dead were obliged to cross this lake, they imagined that the wicked remained here, while the just passed over to the Elysian Fields. This lake, which is probably the crater of some extinguished volcano, is now used for steeping hemp and flax; whence it has derived the name of *Fusaro*.

It belongs to the king who has there a beautiful cottage rising in the middle of the waters. The lake abounds with the most exquisite oysters: a circumstance which in the favourable season attracts thither a great number of persons, fond of passing the whole day upon this spot. And indeed, leaving the oysters aside, it must be owned that the aspect of the lake, and of its environs has something extremely agreeable to the sight, and grand to the imagination beyond all that can be said. Hence we should not wonder in hearing that the ancients had supposed this to be the seat of blessed souls. Upon the shores of *Fusaro* may be seen some walls, and other remains of ancient buildings. Others are met with along the way which is one mile long, leading from the lake of *Fusaro* to

### CUMAE, AN ANCIENT TOWN.

The town of Cumae was situated on a mountain near the sea. Strabo informs us that the foundation of Cumae was anterior to that of all the other towns in Italy, and that it was built by the Cumeans of the Isle of Eubœa, in Greece, who, after the burning of Troy, came into Italy with the Calcedonians, in order to find a new place of abode. Historians tell us that this town was formerly impregnable; but in spite of its fortifications, it



was oppressed by tyrants, and afterwards owed its liberty to the valour of Xenocrites, who killed the tyrant Aristodemus. Cumae was the retreat and the tomb of Tarquin the Proud, the last king of the Romans.

The population and wealth of this town, together with the beauty of its situation, and the fertility of its soil, induced the ancients to bestow on it the appellations of the Fortunate and the Happy. It sustained several battles against the Campanians, and took part with the Romans in the Punic war, which excited the hatred of the Carthaginians, who several times ravaged this district. Cumae became a Roman colony, under Augustus; it preserved its celebrity at this period, and the arts continued to flourish there. Horace speaks highly of the Cumean vases; but war and pestilence afterwards united to ruin Cumae, which in the time of Juvenal had already acquired the appellation of *Vacua Cuma*. This town was nevertheless considered of some importance in the early ages, on account of its fortifications. Totila and Teja, kings of the Goths, chose it as the most secure place for the depository of their treasures. It was besieged by Narses, who could only gain access to it, through a subterraneous opening, called the Sibyl's Grotto. It was so taken by Romuald, second duke of Beneventum in 715, and afterwards entirely destroyed by the Neapolitans, in 1207.

On the summit of the mountain stood the famous Temple of Apollo Sanatorius, the false god of the Calcedonian colony, where the Cumeans erected the celebrated statue of Apollo which was brought to Cumae from Attica, and which, according to historians, is said to have shed tears on several melancholy occasions. It was also under this temple, in a cavern dug in the mountain, that the oracle of the Cumean Apollo was established. In this horrible grotto the famous Sibyls Cumea and Cumean delivered the oracles of Apollo, which were never understood by the ignorant and superstitious multitude who consulted them.

The Sibyl Cumea was born at Cumae, a town in the Island of Eubœa, and flourished about the time of the destruction of Troy, in the year 1175, before the Christian era. Several writers as-

sert that she repaired to Cumae in Italy, in order to perform the office of repeating the oracles of Apollo. Aristotle tells us that she prophesied at Delphos, whence she was denominated the *Sibilla Delfica*.

The second Sibyl appeared about 551 years after the first. She was called Cumean, because she was born, and prophesied at Cumae, in Italy; but she called herself Amalthea, and flourished in the year of Rome 172. She was the same who offered to Tarquin, the ancient, king of the Romans, the books of the oracles; for which, after having burnt several, she exacted the same price as she had demanded for the whole.

The entrance of the grotto is ornamented with a beautiful frontispiece of marble, looking towards the east, and on entering the grotto, travellers will recognise the structure as it has been described by ancient writers.

A temple of good architecture, of which the remains are still to be seen near the Appian way, and the *Arco Felice*, was found in making an excavation at Cumae, in 1606; it contained a great number of fine statues of Divinities, of which Scipio Mazzella has given a description at the end of his work on Pozzuoli.

Near this place are seen the ruins of a building called *Tempio dei Giganti*. It is 31 feet long, and 25 wide. It has three square niches, and the ceiling is ornamented with compartments. It is called the Temple of the Giants, on account of the colossal statues found in it, one of which was placed in the square of the royal palace, and was called the Giant of the Palace.

Cumae had a good harbour, formed by the Lake of Follicola, commonly called the Lake of Licola: Octavian Augustus restored it, and formed a communication with the Lake Avernus, by means of a navigable canal. The Lake of Licola having no longer any communication either with the sea or the Lake Avernus, the waters, which cover a vast extent of ground, have become stagnant, and render the air pestilential.

All the land extending beyond the district of Cumae, as far as the river Clanio, became marshy in consequence of the sta-

gnant water with which it abounds. On this side the marsh, on a hill composed of volcanic matter, was founded the

## TOWN OF LINTERNO.

We have no very authentic account of the origin of this little town, except that it was situated on a spot rendered marshy by the waters of the river Clanio. We know, however, that the town of Linterno was considered by the Romans as a place on the frontiers requiring protection ; for which reason Octavian Augustus declared it a military colony.

The Roman history informs us, that Scipio Africanus retired to this town in order to end his days in peace, when he was persecuted by the Roman people. After having delivered his country, and subjugated the Africans, this great captain was unworthily cited to render an account of the money which he had found in Africa, and which they said he was to bring to Rome, instead of dividing it amongst his soldiers. Scipio made no answer to this accusation of the Romans, except by recalling to their remembrance, that only one year had elapsed since he had conquered Hannibal, and subjected Carthage to their dominion. It is thus related by Titus Livius, who adds, that Scipio had scarcely pronounced these words, when he began to return thanks to the gods ; he afterwards took leave of the Romans, and retired to Linterno, where he passed the remainder of his days, far from this ungrateful people.

Seneca, Strabo, and Maximus, assure us that this great warrior died at Linterno, where his relations erected a statue and a tomb, with the motto, noticed by Titus Livius :

*Ingrata patria, nec ossa quidem mea habes.*

Plutarch tells us that the Roman people, repenting of their ingratitude towards so celebrated a man, erected to his memory the magnificent tomb which is now seen at Rome, opposite the gate of St. Sebastian.

The town of Linterno was taken, pillaged and destroyed in 455 by Genseric, king of the Vandals ; since which nothing has remained but ruins. Amongst them has been found the following fragment of the above mentioned motto :

. . . TA. PATRIA. NEC . . .

The whole neighbourhood then took the name of *Patria*, as far as the Lake, situated near the town of Linterno, which is also called *Patria*.

On our return from Cuma to Pozzuoli we meet with the remains of a thick wall of brick, presenting an arch that was formerly supported by two columns, and bore the name of the *Arco Felice*. The wall is 61 feet high, and the arch 19 feet wide : the whole appears to have formed a part of the enclosure of the town, to which the arch served as a gate. From this arch we have about four miles more to run before we reach again Pozzuoli, which has been already described.

Along the road are seen the remains of

### CICERO'S VILLA.

This building was constructed like the academy of Athens, and thence derived the name of Academy, by which it was often designated. The small portion now remaining indicates its ancient magnificence ; the traces of the sea which formerly laved the house of Cicero, and afforded him the pleasure of angling, are still visible. It was in this residence that the celebrated orator composed the books entitled *Quæstiones Academicæ*.

Aelius the *Spartiate* informs us that Emperor Adrian, having died at Baia, was buried at this country-house, where Antoninus the Pious, his successor, erected a temple over his tomb. Indeed, amongst the ruins have been found a great number of statues of Adrian, covered with imperial ornaments. The fishermen and children at this place often find, on the sea-coast, pic-

ces of porphyry, agate, engraved stones and medals, which they present for sale, as soon as they perceive any stranger's approach.

On our arrival at Pozzuoli, we may take some rest, and then proceed to finish our tour, leaving on the right the sea shore and going by the way of the mountain. We shall visit along the road the Solfatara, the church of the Capuchins, and the lake of Agnano.

Before reaching the Solfatara which is less than a mile distant from Pozzuoli, we may see several ancient marble tombs, ornamented with basso-relieues, and which were discovered a short time ago, and may be entered without deviating from the road. There they have been found.

Then proceeding higher up, we find

### THE SOLFATARA.

This is a small plain, 890 feet in length, and 755 feet in breadth. It was called by the ancients, *Forum Vulcani*, and is surrounded by hills, which were formerly called *Monti Leucogei*. In the time of Pliny and Strabo it was supposed to be a volcano not entirely extinguished. It is now called *la Solfatara*, on account of the great quantity of sulphur which issues from it, and burns at different places, causing a considerable heat: several openings emit a warm smoke, impregnated with sulphur and salt ammoniac; from this circumstance it is generally supposed that the spot is undermined by a subterranean fire; a supposition strengthened by the sound produced, when a stone is thrown on the ground, from which it appears to be hollow underneath. On approaching the principal of the abovesaid openings, one hears a noise like that of boiling water.

The Solfatara itself seems to have been a mountain, the summit of which has been carried away by the violent action of a volcano. It appears also, that the ground is mined underneath; and that it forms an arch, covering a vacant space or basin of

vapours, from which however no eruption needs be feared, as the sulphur is mixed with a very small portion of iron. Several writers have thought this place communicated with Mount Vesuvius; but there is certainly no necessity to suppose the existence of a canal 16 or 17 miles in length, as a medium of connexion, when nature can with equal facility make two separate volcanoes. A learned Neapolitan writer has endeavoured to prove that the Solfatara is one of the mouths of the Infernal Regions. The fables of the poets mention the Solfatara as the scene of battle between the giants and Hercules.

A short distance from the Solfatara is

### THE CHURCH OF THE CAPUCHINS.

This church was erected by the city of Naples, in 1580, in honour of the great protector St. Januarius, bishop of Beneventum, who was martyred on this spot on the 19th of September 289, during the reign of Diocletian. The stone on which this saint was decapitated still exists, stained with his blood, in the chapel of St. Januarius in this church.

Sulphureous vapours and exhalations are so strong in the church, and particularly in the convent, that the monks are obliged to leave it during the summer. The cistern belonging to the convent is constructed on an arch, to separate the water from the ground, and prevent it from being impregnated with the soil.

Above the convent may be seen the entrance of an immense grotto, which is said to have been used as a passage from Pozzuoli to Lake Agnano, without ascending the mountains of Leucogei.

From the height of the Capuchins's convent the traveller may observe the general prospect of the whole country round Pozzuoli. After all that he has partially seen on different spots, he will undoubtedly be led to reflect upon the subverting hand and power of time, earthquakes, and war, which have so strangely disfigured the whole face of the district.

The mountain which is seen westward once bore the name of *Geuro*: it is now called *Barbaro*. The vines with which it was formerly covered, produced those excellent wines, so much spoken of by ancient writers. This Mountain now exhibits the greatest sterility, which is supposed to have occasioned the change of its ancient name into that of *Barbaro*.

Another hill rises on the south of the Capuchins's convent. The ancients called it *Olivano*, and this also has received a new denomination, namely that of *Monte Spino*. It is composed of lava and other substances ejected by the volcanoes which formerly existed in the environs, and which have been for a long period of time covered by the sea. According to Suetonius, the summit of *Monte Spino* was levelled by Emperor Caligula, who made use of the stones to pave the high roads of Italy. This stony mountain still presents several aqueducts, by means of which water was formerly conveyed to Pozzuoli. The foot of the mountain opposite Pozzuoli produces an excellent mineral water, extremely beneficial in the cure of different disorders.

The lower and flat parts of the environs of Pozzuoli preserve their ancient fertility, and the climate is still very mild, the sky being there almost always clear, and the atmosphere agreeable.

Following now our way, we go about two miles more, and find on the right side of the road a little valley, through which once passed the ancient Roman way. We enter it, and soon after reach

## THE LAKE OF AGNANO.

Near this lake was the ancient city of Angulanum, the remains of which may still be seen under the water. The lake is surrounded by lofty hills, formed by the lava of the neighbouring volcanoes. It is about three miles in circumference, and is very deep. The water on the surface is sweet, but at the bottom it is salt; the lake abounds with frogs and serpents, which in the spring fall from the neighbouring hills, and drown themselves. The water appears to boil, particularly when the lake is full;

from which circumstance many have supposed it to be the crater of an extinguished volcano ; but this supposition is entirely destroyed by the temperature of the water not being sufficiently hot to produce this ebullition, which seems to arise from the escape of some vapour. The water of the Lake Agnane possesses mineral properties, which are probably derived from the volcanoes in the neighbourhood.

The ancients established baths in the vicinity , which are said to have healed all kinds of disease. Several sudatories , vulgarly called St. Germain's stoves, still exist near this lake : they consist of small rooms, from the bottom of which issue warm vapours, sufficiently hot to excite great perspiration in all who enter them, even naked. This heat, according to Reaumur's thermometer, is from 39 to 40 degrees.

Near these sudatories, and at the foot of the hill, is the

### GROTTA DEL CANE.

Pliny has mentioned this remarkable grotto lib. 2. cap. 90; it is hollowed out of a sandy soil, to the depth of ten feet ; the height at the entrance is nine feet, and the breadth four. On stooping outside the grotto to view the surface of the ground, a light vapour resembling that of coal is always seen rising about six inches in height ; this vapour is humid, as the ground is constantly moist. The walls of the grotto do not exhibit any incrustation or deposit of saline matter. No smell is emitted, except that which is always connected with a subterranean passage of a confined nature.

Several philosophers have given a description of this grotto, which they called *Speco Caronio*, and which is now denominated the Grotto of the Dog, because this animal is chosen to exhibit the noxious effects of the vapour. The dog, which is taken by the paws, and held over this vapour, at first struggles considerably, but loses all motion in about two minutes, and would inevitably die, were he not exposed to the open air, which re-



stores his strength with a rapidity equal to that with which he lost it. The motion of the breast and mouth of the dog evidently prove that he wants air to breathe whilst in the cave, and that on exposure to the atmosphere, he immediately begins to respire.

Other quadrupeds exposed to this vapour exhibit the same symptoms : birds fall prey to its noxious influence with still greater rapidity : a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race : several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto, soon died. We are likewise assured, that labourers who have gone to this spot to sleep, have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arenic, nor alkaline ; this proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact ; the dog, on which the experiment has been tried several times a-day for many years, is never ill ; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems ; much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause, remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress. The traveller may acquire a great deal of knowledge about this by consulting the work of Joseph Poli upon Physics.

About one mile beyond the lake, we enter again the city of Naples by the grotto of Pausilipo, which has been already described.

# ITINERARY

## OF THE

### ENVIRONS OF NAPLES.

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#### COAST OF PORTICI.

Having noticed all that is curious in the western part of the Gulf of Naples, we shall proceed to describe the eastern coast, where there are objects of still greater interest to the traveller; such as the Royal Palace of Portici, the newly discovered towns of Herculaneum, Pompeia, and Stabia, the grand spectacle of Mount Vesuvius, and the antiquities of Paestum, situated in the Gulf of Salerno.

The distance from Naples to Portici is about four miles; the road to it is very wide, and is bordered on one side by country-houses, and delightful gardens, and on the other by the sea-shore. This road commences at the Magdalen bridge; under which flows the river Sebeto. On this bridge is the statue of St. John Nepomucenus, and that of St. Januarius, erected at the time of the great eruption of Vesuvius, which threatened the destruction of Naples, in 1767, but which ceased on the arrival of the head of that great saint. About four miles on this road is seen the

#### ROYAL PALACE OF PORTICI.

This superb palace was built by Charles III in 1738, from the designs of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the Gulf of Sorrento,

the Island of Capri, the summit of Pausilipo, the Island of Proci-da and the whole of the Gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road leading to the provinces of Salerno, Basilicata, and Calabria. On two sides of this court are the royal apartments containing ancient mosaics, a room entirely paved and plastered with China, and a gallery of paintings which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains.

Under the village of Portici and that of Resina, which is about two miles distant, was found the

### ANCIENT TOWN OF HERCULANEUM.

The name of this town, as well as the united testimony of Strabo and Dionysius of Halicarnassus, have induced a belief that Hercules was the founder of it; and it is supposed to have been the Phenician Hercules, he who defeated the tyrant Geryon in Spain, and who, after having opened a passage across the Alps, came into Italy, where he founded Monaco in Liguria, Leghorn and Port Hercules in Tuscany, and Formia, Pompeii and the town of Herculaneum, which is situated on the banks of the river Sarno, between Pompeii and Naples, at the foot of Mount Vesuvius, and on the sea-shore. Here Hercules constructed a magnificent harbour in order to establish his fleet. This town is said to have been founded 60 years before Troy; it is certain, however, that it existed at the time of the Roman Republic.

Its healthy and agreeable situation on the seashore, combined with other natural advantages, attracted great numbers of people to Herculaneum, whence it soon became one of the wealthiest cities of Campania. It was at first governed and inhabited by the Osci; afterwards by the Etruscans, the Samnites, and the Greeks, in succession. Becoming alternately a municipal and a Roman colony, it still preserved its grandeur, and

the magnificence of its public buildings and spectacles ; the inhabitants were also distinguished for their talents and enterprising spirit, as may be seen by the inscriptions, and the numerous specimens of sculpture that have been found.

The wealth of private individuals, and the consequent luxury and effeminacy, introduced into Rome during the latter times of the Republic, made the Romans sigh for the existence of a town, animated by liberty, taste and pleasure, embellished by the arts, and situated on a fertile soil, and under a serene sky. Cicero mentions a great number of Romans who had country-seats at Herculaneum, where they passed the greater part of the year. Strabo, who lived under Augustus, gives a very advantageous description of this town. Pliny, Florus, and Tatius, also speak of it in very favourable terms ; in short, the appearance of the ruins is of itself sufficient to prove its having once been the most beautiful, as well as the most opulent city in Campania, with the exception of Naples and Capua.

Herculaneum sustained considerable injury from the earthquake which took place in the 63d year of the Christian era. It would nevertheless have completely recovered from the effects of this calamity, had it not been entirely buried during the eruption of the year 79, which was the most terrific that has happened for the space of 18 centuries. Pliny the Younger was an eyewitness of this most horrible catastrophe, which he thus describes in his sixteenth letter to Tacitus. He tells him he was at Miseno with Pliny the Elder, his uncle, when the sky became suddenly obscured, and the most noxious vapours were exhaled from the earth ; while the lightning, flashing amidst the darkness, augmented the horror of the scene. Vesuvius at the same time emitted vast quantities of bitumen, sulphur, and hot stones, which extended as far as the sea, and afterwards took a direction over the towns of Pompeii, Herculaneum, and Stabia, which were buried in one moment, while many of the inhabitants of Herculaneum were at the theatre. The matter which covered Herculaneum was, more properly speaking, composed of ashes and gravel rather than lava. Nevertheless the greater part of the town

was burnt, which has induced a belief that these substances were still burning ; they were also accompanied by those torrents of water, which Vesuvius usually emits during its eruptions, and with which the interiors of the houses were filled. From the excavations made at Herculaneum, it appears that new torrents of volcanic matter have passed over those which originally covered the town ; there are even certain indications that the productions of six other eruptions have spread themselves over this beautiful city since its total destruction.

The towns of Herculaneum, Pompeii and Stabia, being thus destroyed, were so entirely forgotten, that some very remote traditions alone remained to assist the antiquarians in their search after the place of their existence. Herculaneum was at last discovered by chance. The inhabitants of Resina, in 1686, having dug to the depth of 65 feet in one of their wells, found the remains of some valuable marbles, and several inscriptions belonging to the town of Pompeii. Emanuel of Lorraine, Prince of Elboeuf, in 1720, having occasion for some marble in his villa at Portici, gave orders to dig around this same well, when several statues were discovered. These circumstance recalled Herculaneum to their recollection ; but the government suspended the continuation of these excavations.

The suspension however was but temporary: for in 1738 Charles III continued the works commenced by the Prince of Elboeuf. The workmen had scarcely penetrated to the depth of 65 feet, when they discovered an inscription on stone, and some remains of equestrian statues in bronze ; they continued to dig horizontally, and found two marble statues, with some other fragments. But the most important discovery was that of the theatre at Herculaneum, where, it is said, the people were assembled, and were witnessing the representation, when surprised by the terrible eruption of Mount Vesuvius.

In the village of Resina is the mouth of an excavation leading to a narrow road, into which the traveller may descend with the assistance of a flambeau, and accompanied by a guide, who will conduct him to the end of this road, where he will find

the great theatre of Herculaneum, the only monument which presents itself of attract the curiosity of travellers. It is a magnificent structure of superb Grecian architecture, with a very beautiful front, and the stage is ornamented with marble columns; it very nearly resembles the theatre of Palladius at Vicenza. Its circumference on the exterior is 290 feet, and in the interior 230. There are 21 rows of seats for the accommodation of spectators, surmounted by a gallery ornamented with statues of bronze.

It is to be lamented that this celebrated city cannot be entirely discovered like that of Pompeii, of which the whole may be seen. But the villages of Portici and Resina, being built over Herculaneum, have prevented the completion of the excavation, which could only be carried on horizontally, and a little at a time, the buildings being of necessity covered over again, after having been examined, and the most splendid ornaments taken from them. Notwithstanding all this, Herculaneum still preserves some traces of its ancient beauty. The streets, which were wide and regularly built, were paved with lava of the same description as that emitted by Vesuvius in the present day: which proves that eruptions must have taken place prior to that in the year 79; these streets had foot pavements on each side like those in London. A great many temples have been discovered at Herculaneum, as well as an infinite number of houses built in a good style of architecture, and embellished by the fine arts. The forum, which has also been discovered, was a rectangular square, 228 feet in length, and surrounded by a piazza supported by 40 columns. The entrance to this square was formed by five arcades, ornamented with equestrian statues; the two finest, representing Balbus and his son, are preserved in the academy of studies at Naples. This piazza communicated by means of another piazza to two temples, one of which was 150 feet long. Almost all the houses were painted in fresco, the only kind of painting known to the ancients; the windows were usually closed by means of wooden shutters, except in some few instances, where the houses had very thick glass windows, the art of making them

thin not being at that time so well known as it is in the present day; a great number of bottles, however, as well as goblets of thick glass, have been found at Herculaneum.

This town, as we mentioned before, was not covered with lava, but with the ashes from Vesuvius, which, being intermixed with the water, have formed a cement so hard that it is difficult to break it.

These substances were, no doubt, in a burning state when Herculaneum was buried: for the doors of the houses and other combustible matters were found converted into a sort of charcoal, which still preserves some degree of flexibility in consequence of the humidity of the earth. Even in the interior of the houses, where this volcanic matter had not penetrated, many things were either reduced to charcoal or scorched up though not consumed, such as books written on the bark of the Egyptian Papyrus, wheat, barley, walnuts, almonds, figs, bread, &c.; household furniture and bronze utensils were also found uninjured. Some of the apartments were filled with the volcanic matter, which proves that it must have been dissolved by the waters of Vesuvius, or it could never have penetrated the houses; where nevertheless it appears to have introduced itself in a torrent of fluid matter: there is, however, every reason to believe that the city of Herculaneum was buried at different intervals, so as to afford sufficient time for the inhabitants to make their escape; and to take with them the most valuable part of their property: for, since the excavations have been made, not more than a dozen skeletons have been found, and the valuable articles of furniture remaining consist chiefly of such things as would have been found most difficult to remove. Gold and silver have also been discovered, but in very small quantities.

After the excavations had been made, all the buildings were by degrees covered over again, and the marbles, bronzes, paintings, sculptures, medals, inscriptions, papyri, mathematical instruments, and many utensils unknown to us were preserved at Portici, whence they were conveyed to the academy of studies at Naples, where they form a unique museum. Travellers;

therefore, go to Herculaneum merely to see the theatre, which is the only edifice remaining uncovered.

An academy has been erected at Naples, for the purpose of examining and illustrating the above-mentioned monuments ; it is composed of the most learned antiquarians, who have published a classical work in nine folio volumes, containing scientific explanations, illustrated by beautiful engravings. A less expensive edition of this work has been published at Rome with engravings, and the explanations are in French and Italian.

At the distance of three miles from Resina, and eight from Naples, is seen

## MOUNT VESUVIUS.

This terrific mountain is situated between the Apennines and the sea : it is environed by two other mountains, one of which is called *Somma*, and the other *Ottajano*. Although separated from each other, these mountains have one common base ; it is even believed, that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid ; its perpendicular height before the last eruption was 573 fathoms and the circumference of the three mountains taken at their base is 30 miles.

Three different roads lead to the summit of Mount Vesuvius : that of Massa and St. Sebastian towards the north, of Ottajano on the east, and of *Resina* on the western side ; the last is the shortest and most frequented ; and almost all travellers mount by this way. They may ascend as far as the Hermitage by the new road which is commodious both for coaches and horses.

Near this Hermitage has been, of late years, constructed an *Observatory*, which contains also a mineralogic and geodetic cabinet ; and affords besides an extensive prospect.

Horses, coaches, sedans and guides may be hired at the village of Resina. The latter, who are generally strong and active,



then present to the travellers girdles, which are attached to their own backs, and in this way proceed towards the summit. The higher they ascend the more difficult the road becomes ; and as the mountain is covered with ashes, and with a sort of corrosive gravel which is very slippery, travellers would be in imminent danger of falling, were they not to take the necessary precaution of thus fastening themselves to the girdles of their conductors. They may also hire sedans to take them to the crater, and then down again ; a means practised by many people, especially by ladies, for whom indeed the walking up would be too painful.

The top of this mountain presents a horrible gulf or crater;  $3\frac{1}{2}$  miles in circumference, all disposed on the outside in the manner of the edge of a knife. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss exactly made like a hallow inverted cone. On the side called *del parcolo* towards the mountain of Somma, it is 2000 feet deep, while its depth does not exceed 1200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid, and millions of little columns of smoke issue from its internal sides.

We cannot advise people to undertake the ambitious and very dangerous enterprise of descending into it. Why should they ? Would it be in order to acquire the right of vainly boasting of a rash action ? Let whoever feels the temptation repel it : for besides the danger arising from the very nature of the crater, the blocks of lava, which form its sides, are so loose that a great number of them fall in all directions as every moment.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke ; but this apparent calm must not be trusted to : for it is then perhaps that the volcanic matter, which is constantly boiling and fermenting in the heart of the mountain, is seeking to escape from the profound abyss, in which it is contained. It is also under these circumstances, that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen rising, and particularly

when they assume a white appearance, and the form of a cone, or a pine-tree, it is considered as a certain indication of an approaching eruption.

It has been observed, that the waters recede from the sea-shore during an eruption, which has induced a belief, that they are absorbed in the interior of the mountain; and the marine shells that are always found in the water emitted by Vesuvius, render this opinion very probable. From whatever source the waters originally sprung, which have penetrated this furnace, they must necessarily augment the force, and agitation of the volcanic matter, and may perhaps produce the eruption.

Sulphur is certainly the most inflammable matter with which we are acquainted, and is the primary cause of the burning of a volcano, as of the thunder-bolt, which in fact leaves wherever it passes the same smell of sulphur as the productions of Vesuvius. Natural philosophers and chemists have proved by numberless experiments, that the fire of volcanoes is greatly superior in strength to that of burning coals, or even to the furnace of a glasshouse, and that volcanic heat is consequently of much longer duration.

Amongst the productions of Vesuvius, the lava is the most remarkable ; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small promontories. When the lava stops, it loses by degrees its natural heat, and is converted into a sort of stone, of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity : it is very thick, and generally very deep ; it sometimes rises to the height of 15 feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course ; it will then stop at the distance of seven or eight paces, swell, and surround whatever opposes its passage, till it has either destroyed or covered it. If the obstacle is formed by flints, or porous stones, they break with a noise nearly resembling the

report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops, and then surrounds these objects, as it does smaller ones; the leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself is consumed; but it rarely occurs that houses, or other buildings, are destroyed by the progress of the lava. The lava preserves its interior heat a very long time, and as it cools, it becomes, as we mentioned before, as hard as stone, and assumes a brown colour intermixed with red and blue spots. It is used for paving the streets in Naples, and the neighbouring towns, and when it is properly polished, it becomes so glossy, that it is manufactured into tables, and snuff boxes, and even into rings and ear-rings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater, impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert, that during the eruption in the year 79, the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1139, and if they are to be credited, Sardinia, Ragusa, and Constantinople in 1631. These volcanic ashes, mixing with the water, form a liquid matter, which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano, by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631 the height of this column was estimated at 30 miles, and that in 1779, at 1000 fathoms in height, and 20 in diameter. Vesuvius also emits stones of an enormous size and weight, as well as to an astonishing distance. One of the most singular circumstances, respecting this wonderful phenomenon of nature is, that so immense is the quantity of volcanic substances, which issue from its tremendous furnace, and which cover all the land in the environs, extending even to the sea-shore, that

they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Etna, in Sicily, the Solfatara of Pozzuoli, and the Island of Ischia. The most scrupulous attention and correct observations have disproved this assertion; neither is it true that the eruptions of Mount Etna, and Vesuvius take place at the same time, and from a common cause; or that one of them is in a state of ignition, when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early writers, is that of the 24th of August, in the 79th year of the Christian Era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions most necessarily have taken place previous to this epoch, as it is well known, that the streets of these very towns were already paved with lava, and other volcanic substances; which has induced a belief that Vesuvius had been considered as an extinguished volcano, for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days; the waters receded from the sea-shore, and the volcano emitted ashes, and other substances in such immense quantities as entirely to cover the towns of Herculaneum, Pompeii and Stabia. Pliny the naturalist, who left Miseno, where he commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew, has left us an ample, as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 208, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472

filled all Europe with ashes, and produced such an alarm at Constantinople, that Emperor Leo abandoned the city, which is nevertheless more than 750 miles from Vesuvius. Scotus in his Itinerary, speaking of the eruption in 1036, says that he has read in the annals of Italy, that the sides of Vesuvius opened, and that torrents of fire issued from them, which extended as far as the sea.

There were also other eruptions in 1049, 1138, 1139, 1306, and 1500; but that in 1631, which was the 13th, was more terrible than any of the preceding. On the 16th December 1631, after violent concussions of the earth had been felt, and volumes of black smoke seen to ascend in the form of a cone, at all times a fatal presage, the side of the mountain towards Naples burst open, and emitted a torrent of lava which, soon separating, took its course in seven different directions, destroying the towns and villages in the environs. Torrents of boiling water afterwards issued from the crater, accompanied by violent shocks of an earthquake. This frightful deluge inundated the surrounding country, tore up the trees by the roots, threw down the houses, and injured more than 500 persons, who were in the neighbourhood of *Torre del Greco*. In the town of Naples also 3,000 individuals suffered from the effects of this direful calamity, which continued till the middle of the month of January 1632.

The eruptions of the years 1660, 1682, 1694, 1698 and 1701 were not less alarming; and from 1701 to 1737, scarcely a year elapsed in which Vesuvius did not emit lava, or at least smoke. The eruptions which took place in 1737, 1751, 1754, 1759, 1760, 1765 and 1766, were also very considerable; but that of the 19th October 1767 was tremendous: the concussion of the earth was severely felt at the distance of 20 miles. Even at Naples the sand and ashes fell in showers, and the lava in its course rose to the height of 24 feet, and spread itself to the breadth of 300.

The eruptions of the years 1776, 1778 and 1779 proved less fatal; but that which took place in 1794 was very violent;

a torrent of lava was emitted, which covered the surrounding country, and the houses in *Torre del Grèco*.

Thus 36 eruptions are reckoned to have taken place from the years 79 to 1794; but they might almost be said to occur annually: for scarcely a year passes but a greater or less quantity of lava, ashes and other volcanic substances are emitted either from the crater, or the sides of the mountain. The more recent and remarkable from 1794 have taken place in the years 1819 and 1822.

Observations upon the former have been made and published by M. De Gimbernat. He had followed the course of the eruptions nearest to this, which happened towards the end of November, and by the means of a barometer, which he fixed upon the highest point of Vesuvius a few days before this same eruption, he had found that the height of the mountain since last January had diminished more than 60 feet, by the frequent falling of the crater. After the eruption it became still further diminished, as even the pinnacle on which the barometer was then fixed, fell into the interior of the crater.

The eruption of 1722 deserves to be particularly described, being one of the most singular which ever happened.

## ERUPTION OF 1822.

For seven days previous to the eruption, Vesuvius had thrown out much more smoke than usual, though not so much as to give ground for extraordinary alarm. The first phenomenon, which caused an eruption to be apprehended as imminent, appeared on the 22d October in the afternoon. A white column of smoke rose from the lofty crater of the Volcano which, gradually increasing both in breadth and height, became at length a most striking object. At its summit the smoke which had become very thick extended itself circularly, so as to give the whole column a form very much like that of an insulated pine tree in the country. The sky was clear, but shortly after it grew dark under this very

mass of smoke, which displayed itself all round the horizon, losing its whiteness, and assuming now an ashy-colour. The night came on, and two or three streams of lava were now perceived flowing down the mountain; none of them, however, passed as yet beyond its middle. People began to feel alarmed at this sight. Some calamity was apprehended, though none happened on that night, nor on the following day. It was towards the evening of the 23d that the lava vigorously began to follow its course, and while on the side opposite to Naples, it threatened Ottajano; it was seen from this capital to approach the village of Resina. Two third parts of the mountain, from the top downwards, were quite covered with the igneous matter, the redness of which admirably contrasted with the dark appearance of the atmosphere. The horror of the night was increased by a silent flashening of serpentine fire which from time to time appeared in the air, illuminating the frightful blackness of the smoke above. This kind of taciturn lightening had never appeared during the preceding eruptions. In the mean-time a large farm was burning upon the right declivity of the mountain, which produced a flaming volume of fire, distinctly visible from Naples over the permanent and red appearance of the lava. The villages to which it was approaching were filled with consternation and disorder. Every body would leave his house, and none his goods. Hence a general perplexity prevailed, attended with cries, contests, and the tumultuous motions of the people. Malefactors, availing themselves of the obscurity of the night, mixed in the crowd, disguised as women, for the purpose of stealing. The police, on their own part, were making efforts endeavouring to prevent the augmentation and consequences of the uproar; in addition to which a great number of coaches repaired to those places, carrying foreigners and Neapolitan people, who were anxious to behold more nearly the stupendous working of the mountain. All these circumstances produced such an encumbrance along the public roads, that on this occasion they might be said to be vehicles of tumult, lamentations and horror.

These events were followed by a fall or rain of ashes, which



lasted from the 24th to the evening of the 25th with less or more density, but constantly such as to impede the ordinary course of light, which during those days appeared yellowish and feeble, as in the time of an annular Eclipse. There was one hour in the day when this rain suddenly became so thick in the village *della Barra*, as to darken the whole country. It was necessary to kindle lights.

The fallen ashes were analysed by chemists, and it was found that among other substances they contained a very small proportion of gold. Gold in the wombs of Vesuvius! who will be ever able to explain this phenomenon? In the following days the ashes ceased falling like rain, but the atmosphere was still impregnated with them. A true rain of water and ashes were falling together in a mixture, which had the appearance of lime.

In the mean time, on the side of the mountain, which is seen from Naples, the lava stopped before it reached the inhabited places so that, every apprehension being over, the poor inhabitants who by the cares of Government had found a provisional asylum in Naples, could now return to their houses. Most of them indeed found their gardens and orchards bestrewn with ashes. Their vegetables and smaller plants were lost, but this transient damage was not to be lamented on considering the greater and irreparable one to which they had just been exposed. The calamity was much more considerable in the village of Ottajano lying in the Eastern side of the mountain. Its territory was visited by the lava, and the barrenness, with which it has been consequently struck will last for years, if not for centuries.

As to the mountain, the effects of the eruption have been to diminish its height by 800 feet, to enlarge the crater which before was but 5624 feet in circumference, and to produce a large cleft along the mountain, towards the East.

Other eruptions more recent happened in the years 1830, 1832, 1835, 1839, 1844 and 1847, which caused more or less injuries to the grounds overflowed by the lava, but the last, of the year 1850, was yet more pernicious; it devastated a large extent of land, burnt many trees and cottages, and a fine coun-



try house of Prince Ottajano, and lastly killed some persons too bold and curious.

Descending from the mountain, and passing through the villages called Torre del Greco and Torre della Nunziata, we find at two miles' distance, and twelve from Naples, on the Salerno road, the ancient disintombed City of Pompeii. We cannot give a better description of it than that which has been published by Mrs Starke in her book entitled *Information, and directions for Travellers on the Continent*. We therefore do but transcribe here her expressions, adding however in order to complete the description, a few articles, namely those relating to the *house of the Tragic Poet, the public stoves and baths, the small temple of Fortuna Augusta, the Pantheon, with the indication of the most recent discoveries.*

## POMPEII.

Pompeii appears to have been populous and handsome: it was situated near the mouth of the Sarnus, and the walls which surrounded the city, were above three miles in circumference, and are supposed to have been originally washed by the sea, though now about one mile distant from its margin. Pompeii was buried under ashes and pumice-stones, and at the same time deluged with boiling water, during the year 79, and accidentally discovered by some peasants in 1751, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii, because the ashes and pumice-stones which entombed the latter were not above fifteen feet deep; and so easy was it to remove them, that the Pompeians who survived the eruption of the year 79, evidently disinterred and took away a large portion of their moveable wealth; though, generally speaking, they seem to have made no efforts toward repairing the mischief done to their houses: an extraordinary circumstance, as the roofs only were destroyed.

The streets are straight ; and paved with lava , having on each side a raised footway , usually composed of pozzolana and small pieces of brick or marble. The Via Appia, which traverses the town and extends to Brundisium, is broad, but the other streets are narrow; carriage-wheels have worn traces in their pavement, and judging from these traces, it appears that the distance between the wheels of ancient carriages was not four feet. The houses hitherto excavated are , generally speaking, small ; most of them , however , were evidently the habitations of shopkeepers ; but those few which belonged to persons of a higher class, were usually adorned with a vestibule, supported by columns of brick; each house possessing an open quadrangle, with a supply of water for domestic purposes in its centre; and on the sides of the quadrangle, and behind it, were baths and dressing rooms, sitting-rooms, bedchambers, the chapel which contained the Lares, the kitchen, larder, wine-cellar etc., none of which appears to have had much light , except what the quadrangle afforded, there being, toward the streets, no windows. The walls of every room are composed of tufo and lava, stuccoed, painted, and polished, but the paintings in the large houses are seldom superior in merit to those in the shops ; perhaps , however , the ancient mode of painting houses , like that now practised in Italy, was with machines called *stampi* ; which enable the common house-painter to execute almost any figure or pattern upon fresco wall.

The ceilings are arched, the roofs flat, and but few houses have two stories. The windows , like those in Herculaneum, appear to have been provided with wooden shutters, and some of them were furnished with glass, which seems to have been thick and not transparent , while others are supposed to have been glazed either with horn or talc. Every apartment is paved with mosaics; and on the outside of the houses, written with red paint, are the names of the inhabitants , with their occupations, including magistrates, and other persons of rank: so that if the stucco on which these names were written had been well preserved, we should, at the present moment, have known to whom each house in Pompeii originally belonged. All the private houses are num-

bered: and on the exterior wall: of public edifices are proclamations, advertisements, and notices with respect to festivals, gladiatorial shows, etc. The public edifices were spacious and elegant, and the whole town was watered by the Sarno, which seems to have been carried through it by means of subterranean canals.

The approach to Pompeii is through the Suburb anciently called *Pagus Augustus Felix*, and built on each side of the Via Appia, which, from the commencement of this Suburb to the Herculaneum-Gate, is flanked by a double row of Tombs.

I will now mention the objects best worth notice, as they lie contiguous to each other.

*Villa of Diomedes.* The first building disintombed at Pompeii was this Villa, the skeleton of whose master, Marcus Arrius Diomedes, was found here, with a key in one hand, and gold ornaments and coins in the other. Behind him was found another skeleton, probably that of his servant, with vases of silver and bronze: and in three subterranean Corridors, which appear to have been used as cellars, seventeen skeletons were discovered, one of which, adorned with gold ornaments, is conjectured to have been the mistress of the Villa, and the others her family. This edifice has two stories. On the ground-floor are several rooms nearly in their original state, as are the Garden and the Cellars, the first of which is surrounded with Colonnades, and has a Pergola and a reservoir for water in its centre; the latter, wherein the seventeen skeletons were found, contain wine-jars, filled with, and cemented to the walls by, ashes. The upper story exhibits Paintings, mosaic pavements, hot and cold Baths, with Furnaces for heating water. Part of the ancient Roof of this Villa is likewise preserved; and, on the opposite side of the Via Appia, are the Tombs of the Family of Diomedes.

*Building appropriated to the Silticernium after funerals.* This is a small Structure on the right, between the Villa of Diomedes and the Herculaneum-Gate; its interior was stuccoed and adorned with paintings now obliterated, of birds, deer, and other ancient emblems of death; it contains a Triclinium, or eating

table, whereon the Silicernium, or funeral repast, was served. There are places for three persons round this table, and in the wall was a recess, where probably the bust of the deceased might be exhibited to the guests. The recess is now destroyed.

*Repository for the ashes of the dead.* This edifice, wherein the ashes of persons who had not private tombs are supposed to have been deposited, has on its summit an ornament shaped like an altar, and adorned with *bassaritevi* emblematical of death.

*Semicircular roofed Seat.* On the left side of the Via Appia is a deep Recess, decorated with stucco ornaments; it seems to have been a covered seat for foot-passengers; and here were found the skeletons of a mother with her infant in her arms, and two other children near her. Three gold rings and two pairs of ear-rings, enriched with fine pearls, were found among those skeletons. Opposite to this semicircular seat, and at a small distance from the Via Appia, are ruins of a Villa supposed to have belonged to Cicero.

*Inn.* This appears to have been a large building, provided with horses, carriages, etc.; and situated on the outside of the city, because Strangers were not permitted to sleep within its walls. Remains of the wheels of carriages, the skeleton of a donkey, and a piece of bronze, resembling a horse's bit, were found here.

*Columbarium, called the Tomb of the Gladiators.* This Sepulchre, which stands on the right of the Via Appia particularly merits notice; because its interior is perfect, and contains a considerable number of places, shaped like pigeon-holes, for cinerary urns.

*Semicircular Seat, not roofed.* On the back of this Seat is the following inscription, in capital letters; as indeed are all the inscriptions at Pompeii: MAMMIE P. F. SACERDOTI PVBLICE LOCVS SEPVLTVRÆ DATVS DECVRIONVM DECRETO. Behind the seat stands the Tomb of Mammia, which appears to have been handsomely built, and elegantly ornamented. Further on, near the Herculaneum-Gate, is another semicircular Bench; and to the left of the Via Appia, on the outside of the Gate, is a Path lea-

ding to a Sally-Port ; by the steps of which it is easy to ascend to the top of the Ramparts.

*Herculaneum-Gate.* There were four entrances to Pompeii, namely , the Herculaneum-Gate, the Sarno or Sea-Gate , the Isiac-Gate, so called because near the Temple of Isis , and the Nola-Gate; all of which entrances were apparently devoid of architectural decorations , and composed of bricks, stuccoed. The Herculaneum-Gate is divided into three parts : the middle division , through which passes the Via Appia , is supposed to have been for carriages ; and one of the side entrances , for foot-passengers coming into the city while the other was appropriated to foot-passengers going out of it. The Via Appia is about twelve feet wide, and composed of large volcanic stones of various shapes and sizes , fixed deep into a particularly strong cement. The footways on either side of this street are between two and three feet in width.

*Post-House:* This is the first Building on the right , within the Gate; and as Augustus established posts, or what was tantamount , on all the Consular roads , making Pompeii one of the stations, this building probably was a Post-House: several pieces of iron , shaped like the tire of wheels , were found here. In a House on the opposite side of the way are a Triclinium , and some Paintings which merit notice.

*Building commonly called a Coffee-house;* but more probably a *Thermopolium* , or *Shop* , for hot medicated potions. Here we find a Stove; and likewise a marble Dresser , with marks upon it , evidently made either by cups or glasses ; and consequently the contents of these cups , or glasses , when spilt , must have been , as medicated draughts frequently are , *corrosive*. On the opposite side of the Street is a House which, according to an inscription nearly obliterated , belonged to a person named Albinus: and several amulets, representing birds, tortoises, dolphins, and other fishes , in gold, silver, coral, and bronze, were found here. Adjoining is another Thermopolium.

*House of Caius Ceius* This Edifice , which stands opposite to a Fountain, and is now occupied by Soldiers, appears to have

contained public Baths. Not far distant is an Edifice, adorned with a Pavement of fine marble, and a good Mosaic, representing a Lion. This quarter of the town likewise contains subterranean Structures, wherein the citizens of Pompeii are supposed to have assembled during very hot or rainy weather to transact business. This description of building was called a *Crypto-Porticus* ; and usually adorned with columns, and furnished with baths and reservoirs for water.

*House called the Habitation of the Vestals.* Here, according to appearance, were three habitations under the same roof ; and likewise a Chapel, with a place for the sacred fire in its centre ; and, in its walls, three Recesses for the Lares. On the Door-sill of one of the apartments is the word *SALVE, Welcome*, wrought in mosaic : another Door-sill is adorned with two Serpents, also wrought in mosaic. A room of very small dimensions has, in the centre of its pavement, a Labyrinth, or table for playing at an ancient game, and the pavement of another room exhibits a *Cor-nucopiae*. The skeletons of a man and a little dog were found here : and in the apartment called the *Toiletta*, several gold ornaments for ladies were discovered. Not far distant is an edifice which appears to have been an Anatomical Theatre ; as upwards of forty chirurgical instruments, some resembling those of the present day, and others quite different, were found within its walls.

*Ponderarium, or Custom-House.* Here were found a considerable number of weights, scales, and steelyards, similar to those now in use at Naples ; together with one weight of twenty-two ounces, representing the figure of Mercury. Near the *Ponderarium* is an Edifice which, judging by the materials discovered there, seems to have been a Soap-Manufactory ; and not far distant are two Shops for hot medicated potions.

*Public Baking-House.* This building contains an Oven ; together with Mills for pulverizing corn. Shops of a similar description abound in Pompeii.

*Wine and Oil Shop.* The Vessels which contained wine and oil may still be seen here, and in many other shops of the same

kind. Here likewise are Stoves, with which these Shops seem usually to have been furnished, perhaps for the purpose of boiling wine.

*House of Caius Sallust.* Contiguous to the Wine and Oil Shop is one of the largest Houses yet discovered at Pompeii, and, according to the inscription on its outside-wall, once the abode of Caius Sallust. Here is a Triclinium, with places where mattresses appear to have been spread for the family to lie down while they ate. This Triclinium is in the back part of the House; and, in another part, is a tolerably well preserved picture of Diana and Actæon; and likewise a small room, paved with a picture of Mars, Venus, and Cupid, well preserved, and executed in a style much superior to the generality of frescoes found at Pompeii. In the Lararium, or Chapel for the Lares, a small statue was discovered; as were some coins, and a gold vase, weighing three ounces, bronze vases likewise were found in this house: and four skeletons, five armlets, two rings, two ear-rings, a small silver dish, a candelabrum, several bronze vases, and thirty two coins, were found in its vicinity.

*Academy of Music.* This Edifice appears to have been spacious; and its Quadrangle is ornamented with a painting of two Serpents twined round an Altar, above which is a Lararium. The large rooms exhibit paintings representing musical instruments, and a piece of iron; which apparently belonged to a musical instrument, was discovered here.

*House of Pansa.* This is a good house, handsomely decorated with marbles and mosaics. In the centre of its Quadrangle are a Well and a small Reservoir for fish, and in its Kitchen a Fire-Place, resembling what we find in modern Italian kitchens, and Paintings representing a spit, a ham, an eel, and other eatables. Here were found several culinary utensils, both of earthenware and bronze: and not far hence is a Shop, wherein a variety of colours, prepared for fresco painting, were discovered.

*House of the Tragic Poet.* It has been discovered in the year 1826, and consists of six rooms, besides the vestibule and the quadrangle. The pavement of the latter is adorned with a

very elegant mosaic representing a scene of tragedy ; another painting upon the wall of the same quadrangle expresses a personage reading before other people whose attitudes seem to indicate a lecture of a new sentimental work. From these circumstances it is supposed that the house belonged to an author of tragedies. The rooms are likewise painted , and on the door-sill are the words *Cave canem* in mosaic.

*Public staves, and baths.* They are opposite the house of the Tragic Poet, and were disintombd toward the end of 1824. The edifice consists of several large rooms, three of which contained the stoves. Two marble baths may be seen here, one of which of a circular and the other of an oblong form. There is besides in one of the rooms a basin made likewise of marble, upon the edge of which is expressed in bronze letters the amount of its cost. The rooms are handsomely stuccoed in basso relievo, and contain also several bronze utensils for baths.

*Temple of Fortuna Augusta.* It lies at a short distance from the baths, upon the public street, and is the more remarkable as it was erected at the expense of Cicero, according to an inscription which may still be seen in the same edifice. It seems to have been of an elegant form, though small. A flight of twelve steps of lava leads to it.

*Pantheon.* This is a quadrilateral edifice longer than wide. Its centre exhibits twelve bases for statues circularly disposed. The statues were not found ; it is supposed they were those of the twelve greater Gods; for which reason the name of Pantheon was given to this Temple. The very bases were, when discovered, almost destroyed ; they have been restored with modern structure. Two statues were found in the cella, where their imitations may be seen, the originals having been removed to the Academy of Studj at Naples. Antiquarians think they were the statues of Drusus, and Livia. The internal walls of the temple are ornamented with several very fine paintings. It was discovered in 1820.

*Forum Civile.* This is a very large oblong Piazza, which appears to have been bordered with magnificent Porticos, sup-



ported by a double row of tufa and travertino columns, and paved with marble. One entrance to this Forum is through two Archways, the use of which is not apparent. Beyond the second Archway on the left, are remains of a Temple, supposed to have been consecrated to Jupiter, because a fine head of that heathen deity was found there. Several steps, now shaken to pieces by earthquakes, lead to the Vestibule of this Temple, which seems to have been quadrilateral, spacious and handsome; and its Cella is elegantly paved with mosaics. On the right of these Ruins stands the Temple of Venus, exhibiting beautiful remains of its original splendour. The shape of the edifice is quadrilateral; its dimensions are large, and its walls adorned with paintings. The Cella, which stands on fifteen steps, is paved with mosaics; and in a contiguous apartment is a well preserved painting of Bacchus and Silenus. Here likewise is a small Recess, supposed to have been a Lararium. The lower part of the Temple contains a Herma, resembling a Vestal, together with an Altar, or perhaps the basis of the statue of Venus, which seems to have slid from its proper place, in consequence of an earthquake. The steps leading to the Cella have the same appearance, and all the edifices in this part of Pompeii must have suffered more from the earthquake which preceded the eruption of the year 79, than from that eruption itself, as the repairs going on at the very moment of that eruption evidently prove. Beyond the Temple of Venus, and fronting the Via Appia, stands the Basilica, or principal Court of Justice, a majestic structure, of a quadrilateral form, in length one hundred and ninety feet, and in breadth seventy-two. The walls are adorned with Corinthian pilasters, and the centre of the building exhibits a double row of Corinthian columns, twenty-eight in number. The Tribunal for the judges, which stands at the upper end of the Court, is considerably elevated and has, immediately beneath it, a subterranean apartment, supposed to have been a prison. In the court, and fronting the Tribunal, is a large Pedestal, evidently intended to support an equestrian statue: and on an outside wall of this structure, (that wall which fronts the house of Championet,) the word « Basili-

ca » may be discovered, in two places, written with red paint. Beyond the Basilica, and fronting the Temple of Jupiter, are three large edifices, supposed to have been dedicated to public uses, and that in the centre was evidently unfinished, or repairing, when buried by the eruption of 79. On the side of the Forum, and opposite to the Basilica, are edifices resembling Temples ; one of which, supposed to have been consecrated to Mercury, contains a beautiful Altar, adorned with *bassi-relievi* representing a sacrifice. Marbles of various sorts, apparently prepared for new buildings, together with a Pedestal which seems, from the inscription it bears, to have supported the statue of Q. Sallust, and another Pedestal inscribed with the letters, C. CRISPUS C. F. PANSÆ, occupy the centre of the Piazza : and, judging from marks in the pavement, the entrance to this Forum was occasionally closed with gates of bronze or iron.

*House of Championet*, so called because excavated by a French General of that name. This Habitation appears to have suffered considerably from the earthquake of the year 63 ; it has a Vestibule paved with mosaics, and, in the centre of its quadrangle, a Reservoir for the rain-water which fell on its roof ; this Reservoir appears to have had a covering. At the back of the house is another Vestibule : and under the sitting rooms and bed-chambers all of which are paved with mosaics, and more or less decorated with paintings, are subterranean Offices, a rare thing at Pompeii. Skeletons of females, with rings, bracelets, and a considerable number of coins, were found in this house.

*Crypto-Porticus, and Chalcidicum, built by Eumachia.* In the Via Appia, and near the Forum Civile, over the entrance to what seems to have been a covered passage, is the following inscription :

*Eumachia. L. F. Sacerd. Publ. Nomine Suo et M. Numist. I Frontonis. Fili. Chalcidicum Cryptam Porticus Concordiæ Augustæ Pietati suæ Pecunia Fecit Eademque Dedicavit.*

Just beyond this Passage, and leading to what appears to have

been a Chalcidicum, is the Statue of a Female in a Vestal's dress, with the following inscription on the pedestal :

*Eumachiae. L. F. Sacerd. Publ. Fullones.*

This statue still remains on the spot where it was discovered in the summer of 1820 : and, judging from the inscriptions, it seems that Eumachia, a public Priestess, built, at her own expense, in her own name and that of another person, a Chalcidicum and Crypto-Porticus, and likewise paid for having them consecrated to the use of the Pompeian washerwomen, by whom, as a token of gratitude, her statue was erected. The Chalcidicum was adorned with Colonnades elevated on steps, some parts of which are cased with white marble, and other parts unfinished : but the marble slabs, prepared for casing the unfinished parts, were discovered on an adjacent spot, where they may still be seen. The centre of the Chalcidicum evidently contained a large sheet of water, in which were several Washing-Blocks, cased with white marble ; these Blocks, and the Channel through which the water was conveyed into this spacious basin, still remain, as does a small Temple, fronting the Forum Civile, from which there seems to have been an entrance into the Chalcidicum.

*Continuation of the Via Appia.* On each side of this Street are Shops and other buildings, which exhibit the names and occupations of the persons by whom they were once inhabited ; these names etc., are written with red paint, and the Wall, fronting the Via Appia, and belonging to the Chalcidicum, displays the ordinances of the magistrates, the days appointed for festivals, etc., likewise written with red paint. Here are Bakers' Shops, containing Mills for pulverizing corn ; Oil and Wine Shops, a House adorned with pictures of heathen divinities ; and another House elegantly painted, and supposed to have belonged to a Jeweller. In this Street, and likewise in other parts of the town, are several Fountains, which were supplied by water brought in a canal from the Sarno ; and at the lower end of the Street, near the Portico leading to the Tragic Theatre, was

found, in 1812, a skeleton, supposed to be the remains of a Priest of Isis, with a large quantity of coins, namely three hundred and sixty pieces of silver, forty-two of bronze, and eight of gold, wrapped up in cloth so strong as not to have perished during more than seventeen centuries. Here likewise were found several silver vases, some of them evidently sacrificial, and belonging to the Temple of Isis; small silver spoons, cups of gold and silver, a valuable cameo, rings, silver *bassi-relievi*, etc.

*Portico ornamented with six Columns of Tufo.* The Chapitals of the Columns which supported this Portico appear to have been handsome, and its front, according to an inscription on a Pedestal that still remains, was adorned with the statue of Marcus Claudius Marcellus, son of Caius, Patron of Pompeii. The statue, however, has not been found. Beyond this Portico is a long Colonnade, leading to the Tragic Theatre.

*Temple of Hercules.* This Edifice, apparently more ancient than any other Temple at Pompeii, is said to have been thrown down by the earthquake of the year 63, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Doric structure, which stood on a quadrilateral platform, with three steps on every side leading up to it. The platform still remains, and is ninety feet long, by about sixty feet wide. Traces of gigantic Columns also remain; and beyond the Platform, and nearly fronting the east, are three Altars: that in the centre is small, and probably held the sacred fire; those on the sides are large, low, and shaped like sarcophagi: the latter kind of altar, called *Ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victim was burnt. Behind these Altars is a Receptacle for the sacred ashes; near the Temple is a Burial-place, and on the left, a semicircular Bench, decorated with lions' claws carved in tufo: it resembles the seats near the Herculaneum-Gate.

*Upper entrance to the Tragic Theatre.* This wall has been restored, and beyond it, are steps leading down to the Poscenium of the Tragic Theatre; and likewise to the Forum Nundinarium so called because a market was held there, every ninth

day. Not far hence was the great Reservoir of the water of the Sarno, which supplied the lower part of the city; and particularly the Forum Nundinarium.

*Tribunal, or Curia of Pompeii.* This is an oblong Court, surrounded by Porticos, and containing a Rostrum, built of piperno, with steps ascending to it. The Tribunal is supposed to have been erected by a family who likewise built at their own expense the Tragic Theatre, and a Crypto-Porticus, in order to adorn the Colony.

*Temple of Isis.* It appears, from an inscription found here, that this edifice was thrown down by the earthquake of 63, and rebuilt by Numerius Popidius Celsinus. It is sixty-eight feet long, by sixty feet wide, in good preservation, and peculiarly well worth notice: for to contemplate the altar whence so many oracles have issued, to discern the identical spot where the priests concealed themselves, when they spoke for the statue of their goddess, to view the secret stairs by which they ascended into the Sanctum Sanctorum; in short, to examine the construction of a Temple more Egyptian than Greek, excites no common degree of interest. This Temple is a Doric Edifice, composed of bricks, stuccoed, painted, and polished. The Sanctum Sanctorum stands on seven steps, once cased with Parian marble its form being nearly a square: its Walls, which are provided with niches for statues, display, among other ornaments in stucco, the pomegranate, called, in Greek, *Rois*, and one of the emblems of Isis. The pavement is Mosaic. Here, on two altars, were suspended the Isiac Tables: and two quadrangular basins of Parian marble, to contain the purifying water, were likewise found here, each standing on one foot of elegant workmanship, and bearing this inscription; *Longinus II Vir.* On the high altar stood the statue of Isis; and immediately beneath this altar are apertures to the hiding-place for the priests, contiguous to which are the secret Stairs. The lower end of the Temple, fronting the Sanctum Sanctorum, contains the Altars whereon victims were burnt, together with the Receptacles for their ashes, and the Reservoir for the purifying water. A figure of Harpocrates was

found in a niche opposite to the high altar. Other parts of the Temple contain small altars, a Kitchen, in which were found culinary utensils of *creta-cotta*, containing ham-bones and remains of fishes, together with the skeleton of a priest leaning against the wall, and holding in his hand a hatchet. Here also is a Refectory, where the priests were dining at the moment of the eruption which entombed their city; and where chickens' bones, eggs, and earthen vessels were discovered: burnt bread was likewise found here, together with the skeletons of priests who either had not time to make their escape, or felt it a duty not to abandon their goddess. When this temple was excavated, its walls exhibited paintings of Isis with the sistrum, Anubis with a dog's head, priests with palm branches and ears of corn, and one priest holding a lamp; the Hippopotamus, the Ibis, the lotus, dolphins, birds, and arabesques. Most of these, however, have been removed to Naples; as have the statues of Isis, Venus, Bacchus, Priapus, and two Egyptian idols, in basalt, which were likewise found here. Sacrificial vessels of every description, candelabra, tripods, and couches for the gods, were also discovered in this Temple.

Not far hence is an Edifice which, judging by the rings of iron found in its walls, was probably the Receptacle for beasts destined to be slain on the Isiac altars.

*Temple of Æsculapius.* The centre of this little building contains a large low Altar, made with tufo, and shaped like a sarcophagus. The Cella is placed on nine steps, and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found statues of Æsculapius, Higeia, and Priapus, all in *creta cotta*.

*Sculptor's Shop.* Several statues were discovered here; some being finished, and others only just begun. Several blocks of marble, and various tools, now preserved in the Neapolitan Academy of Sculpture, were likewise discovered here.

*Comic Theatre.* This Edifice, built of tufo, and supposed to have been the Odeum for music, is small, but nearly perfect, and was covered with a roof resting upon columns, between



which were apertures for light. Here are the places for the Proconsul and Vestals ; the Orchestra , the Proscenium , the Scenium , and the Poscenium , together with all the Benches , and Staircases leading to them , for male spectators , and another Staircase leading to the Portico , or Gallery , round the top of the Theatre; in which Gallery the females were placed. The Orchestra is paved with marble, and exhibits the following Inscription in bronze capitals :

M. OCULATIVS M. F. VERVS  
II VIR PRO LVDIS.

And on the outside of the edifice is another Inscription , mentioning the names of the persons at whose expense it was roofed.

Two admission tickets for theatrical representations have been found at Pompeii : these tickets are circular, and made of bone; on one of them is written , ΑΙΧΤΑΟΤ : and above this word is marked the Roman number XII , with the Greek corresponding numerical letters ΙΒ beneath it. The other ticket is numbered in a similar manner ; and likewise marked with the name of a Greek poet; both tickets having, on the reverse side, a drawing, which represents a theatre. The Odeum seems to have suffered from the earthquake of 63.

*Tragic Theatre.* This edifice, which stands upon a stratum of very ancient lava , is much larger than the Odeum ; and , in point of architecture, one of the most beautiful buildings in Pompeii. It was composed of tufo, lined throughout with Parian marble ; and still exhibits the Orchestra , the Proscenium, the Stage; the Marks where Scenes or a Curtain were fixed; the Podium on the right of the Orchestra for the chief magistrate, where a curule chair was found ; the Podium on the left for the Vestals; the benches for patricians and knights , in the lower part of the Cavea, and those for plebeians, in the upper part ; the Entrance for patricians and knights ; the Entrance and Stairs for plebeians; the Gallery round the top of the Theatre for ladies; which

Gallery appears to have been fenced with bars of iron, as the holes in the marble, and the remains of lead, used for fixing the bars, may still be discovered; the Stairs of entrance to this Gallery, and the Blocks of Marble projecting from its Walls, so as to support the wood-work to which, in case of rain or intense heat, an awning was fastened. The Stage, judging by the niches that still remain, appears to have been adorned with statues: the Proscenium is enclosed by dwarf walls, and divides the stage from the Orchestra and seats appropriated to the audience. This stage, like those of modern days, is more elevated at the upper than the lower end; very wide, but so shallow, that much scenery could not have been used; although the ancients changed their scenes by aid of engines with which they turned the partition, called the *scena*, round at pleasure. There are three entrances for the actors, all in front; and behind the stage are remains of the Poscenium.

This Theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill was an extensive Colonnade, (already mentioned;) destined, perhaps, to shelter the spectators in wet weather; and likewise to serve as a public walk, the view it commands being delightful.

The Comic and Tragic Theatres stand near each other, and contiguous to a public Building surrounded with Colonnades, and supposed to have been

*The Forum Nundnarium.* This Forum is of an oblong shape, and bordered by Columns of the Doric order without bases; the materials of which they are composed being tufo stuccoed, and painted either red or yellow, as was the general practice at Pompeii. These Columns still exhibit figures in armour, and names of persons traced, no doubt, by the ancient inhabitants of this Forum to while away their vacant hours. Within the Colonnades are Rooms of various dimensions, supposed to have served as Shops and Magazines for merchandize; some of the largest being about fifteen feet square: and above these rooms was a second story, which appears to have been surrounded with wooden balconies. In one room was found an apparatus



for making soap ; in another a mill for pulverizing corn ; and in another an apparatus for expressing oil. On the eastern side of this Forum were stalls for cattle ; and in the Prison, or Guard-house, were found skeletons in the stocks, armour, and the crest of a helmet adorned with a representation of the siege of Troy. The square contains a Fountain of excellent water, a small ancient Table, and likewise a large modern Table, shaded by weeping willows, so as to make a pleasant dining place in warm weather.

*Amphitheatre.* In the centre of a spacious Piazza, (probably a Circus for chariot-races, ) stands this colossean Edifice ; which, when disentombed, was so perfect that the paintings on the stuccoed wall surrounding the Arena appeared as fresh as if only just finished : but, on being too suddenly exposed to the air, the stucco cracked, and fell off ; so that very few paintings now remain. The form of this Amphitheatre is oval ; the architecture particularly fine ; and a handsome Arcade, once embellished with statues, the niches and inscriptions belonging to which still remain, leads down to the principal entrance. This Arcade is paved with lava, and the statues it contained were those of C. Cuspius Pansa, and his Son. The Amphitheatre rests upon a circular subterranean Corridor of incredible strength as it supports all the seats. An iron railing seems to have defended the spectators who sat in the first row ; and the entrances of the Arena appear to have been defended by iron grates : The walls of the Podium, when first unburied, displayed beautiful paintings ; but, on being exposed to the air, they were destroyed, like those in the Arena. Above a flight of steps leading to the upper seats is a *basso rilievo*, in marble, which represents a charioteer driving over his opponent ; and above the seats is a Gallery, which was appropriated to female spectators ; it encircles the top of the edifice, and commands a magnificent prospect of Vesuvius, Castel-a-mare, the site of Stabiae, the mouth of the Sarno, and the beautiful Bay of Naples ; and in the upper part of the circular Wall of this Gallery are Blocks of Stone, pierced to receive the poles which supported the awning.

Near the northern entrance to the Amphitheatre are remains of a Building furnished with a Triclinium ; and therefore supposed to have been the Sicilernium belonging to the edifice.

The more recent discoveries shall follow here, according to the years wherein they were made.

In 1828, they discovered a temple of Mercury and Romulus, finding in the back-ground an altar of Grecian marble, with basso rilievoes relative to a sacrifice.

In 1829, a temple of Fortune, with four columns on pedestals, and basso rilievoes representing Fortune. They found a statue, supposed to represent Cicero ; and another female statue without head. Discovery of Fortune's street, where there is the House called *with the black wall*, on account of an exquisite picture executed upon a black ground. The house of Dirce who is tied to the bull, in the presence of Antiope that pardons her. The fresco, representing this group, is now in the Museum at Naples.

In the year 1831 was discovered the House of the Faun; with the celebrated Mosaic representing a great battle, perhaps, between Alexander and Darius, or beneath Troy. It is now in the museum. Two other mosaics represent two cats, one of which devours a quail, and the other, a fish. Discovery of ornaments in gold, silver and ivory, of fine bronze vases, and many wine bottles.

The House of the Labyrinth, so called from its mosaic, exhibiting Theseus who delivers his country.

In 1837, was discovered the House of Medusa.

In 1838, the House of Apollo.

In 1839, the House on the right of Apollo's.

In 1840, the House on the left of Apollo's.

In 1841, two Shops in the Merchants' street.

In 1843, the remainder of a painting.

The House of Modestus, and that of Florus.

In 1844, the House of Neptune, with fine pictures.

The Tavern, a sculpture representing a great phallus ; and another, exhibiting a talisman.

In 1845, Street of the Pantheon.

In 1846 was discovered, in an upper story, a woman's skeleton, and about it two ponderous gold bracelets, with 47 gold coins, and 197 of silver, in a purse ; and

In 1847 was disintombed the House of M. Lucretius, called of the play-woman.

Many of these latter excavations have been furthered in, and by, the presense of Sovereigns, Princes, and other high Personages.

*City Walls.* Pompeii was fortified by double Walls built with large pieces of Tufo ; one Wall encompassing the city, the other passing through the centre of a ditch, made to strengthen the fortification : and between these Walls is the broad Platform of the Ancients ; which, at Pompeii, seems to have been twenty feet in breadth. The Walls were about twenty feet high ; some parts consisting of smooth stones, from four to five feet square, and apparently not joined by any cement, though placed with such skill as to resemble one entire mass ; while other parts are ill built, with rough stones of various shapes and sizes, and were, perhaps, hastily piled together, after the destructive earthquake of the year 63. Curious Characters are engraved on some of these stones. The Walls were fortified with low square Towers ; and the four Gates of the City stood at right angles.

About four miles from Pompeii, on the coast of Castellamare, is situated the

## ANCIENT CITY OF STABÆ.

This town was first inhabited by the Oschians, then by the Etruscans, and afterwards by the Pelagians, who were succeeded by the Samnites. These last were expelled by the Romans ; under the consulship of Cato. The town was afterwards destroyed by Sylla, and reduced to a simple village, which was buried under the ashes of Vesuvius during the dreadful eruption which took place in the year 79. Although the town of Stabia was found

but little below the surface of the ashes, it was, nevertheless, covered over again as soon as the different parts of it were discovered. A great number of manuscripts were found in this town, written on the bark of the Egyptian papyrus, which have been preserved with those of Herculaneum, in the Royal Academy of Studies at Naples.

The small number of skeletons found at Stabia has induced a belief that the inhabitants of this town, as well as those of Herculaneum and Pompeii, had sufficient time to make their escape, and to carry with them the most valuable part of their property; very little of importance having been discovered in it.

On the site of ancient Stabia now stands

### CASTELLAMARE.

This town is small, but handsome and much resorted to, both on account of its vicinity to Naples and the salubrity of the air, as also of the great variety of mineral springs it abounds with. It has a harbour, and stocks for building ships, and a great quantity of fisher-boats ever rowing to and fro.

On a height is situated a delightful Royal country-house named *Qui-si-sana*, and surrounded with parks and walks.

There are many and good Inns and Lodging-houses both in this place and along the new and magnificent road which leads on to *Vico* and

### SORRENTO.

This agreeable town, Tasso's birth-place, and *Piano*, in its vicinity, are greatly resorted to on account of their salubrious air, and the excellence of the victuals, as veal, butter, milk, fish, and every kind of fruit. Inns and lodging-houses there abound; as also horses and asses to make little excursions on horseback. One may go also to

## AMALFI.

It is not very far off; you will go there through *Scorciatojo* on horseback, with a Cicerone, and thence by a boat to the place, which is delightfully situated. This town was formerly mighty by sea; but it has decayed. There were found the *Pandectae* of Justinian. To

## LA CAVA

Travellers may make another excursion, and will find there a fine air, beautiful sites, handsome country-houses, and Strangers enough.

## COURSE TO PAESTUM.

From the environs of Naples, we shall proceed as far as Paestum; for although this interesting town is situated at the distance of 54 miles from Naples, we are aware that its remains will be considered of infinite importance by all amateurs of literature and fine arts.

On the road which leads to Paestum, we find *Nocera*, anciently *Nuceria*, a town of high antiquity, but where nothing now remains worth notice, except the *Church of Santa Maria Maggiore*, which is adorned with an antique font, for the immersion of adults, similar to that in the Baptistery of Pisa. The church is of an orbicular form; it contains a double circle of columns of precious marbles; and seems to have been originally a temple consecrated to all the Gods. From *Nocera* we proceed to *la Cava*, a large town with porticoes on each side of the high street, like those at Bologna. On quitting *la Cava*, the traveller will be presented with a sight of an ancient *Aqueduct*, and a *Villa* which stands amidst hanging gardens at the foot of the Apennines, in a very remarkable situation. We then drive to *Vietri*, built on the side of a mountain in the immense and mar-

gnificent Bay of Salerno, and exhibiting views of the most beautiful description. Vietri, which has risen from the ashes of the ancient *Marchia*, is not far distant from Amalfi, the Islands of the Sirens, and the promontory of Minerva, which all lie toward the right, while, on the opposite side of the Bay, rises the celebrated Promontory of Leucosia, anciently called *Promontorium Posidium*. From Vietri we drive between the sea and the mountains of the Apennine, richly wooded and embellished with convents, villages and ruins of ancient edifices, to *Salerno*; the approach to which is enchanting.

## SALERNO.

This town, situated about twenty-seven miles from Naples, and celebrated by the poets of the Augustan age for its delightful position, was anciently the Capital of the Picentes; and is, at the present moment, a handsome sea-port embosomed in the Gulf, to which it gives a name. The precincts of the Cathedral here, and the church itself, contain some antiquities brought from Paestum; among which are Columns, apparently of Roman workmanship, two or three Sarcophagi, and the basin of a fountain, all placed in the court before the edifice, and the last fixed the wrong side upward in the wall of the court among the antiquities; within the cathedral are two fine columns of verde antico, a mosaic pavement, and two vases for the Purifying water, one of which is adorned with *bassi reliefs* representing the history of Alexander's expedition to India; the other with representations of the pleasures of the vintage. There is beneath this Cathedral a subterranean Church.

When the traveller has proceeded about 18 miles farther on the road from Salerno to Paestum, he will arrive at the river *Silaro*, now called *Sele*, celebrated for the petrifying quality of its waters. Four miles beyond this river, is a very extensive plain, on which is situated

## THE ANCIENT CITY OF PAESTUM.

The origin and foundation of Paestum are involved in the darkness of the most obscure night of times : we shall therefore lose no time in disputing whether they should be attributed to the Phenicians, or the Lidians of Dora, or to the Grecian Sybarites. We shall only say that this celebrated town was successively called *Posidonia*, *Neptunia*, *Lucania* and *Paestum* ; it had a flat surface of 268572 geometric paces and a circumference of 2622. It already flourished when the Phocian Greeks founded the City of Velia, Posidonia fell under the dominion of the Grecian Sybarites ; its government in time of peace was trusted to a Senate, and to an elective chief, who commanded the armies in time of war. Sciences were professed and arts exercised in this town, which adopted the customs of its conquerors. Ulysses was received there when he was sailing in the Posidonian Gulf, and Jason was permitted to land with his Argonauts in the harbour called Alburno, where he built a temple to Juno Argiva ; Hercules also visited Posidonia on his going to the temple of Diana. Being afterwards attacked by the Lucanians, in spite of a vigorous resistance, it fell a prey to them. The inhabitants joined their forces with the Lucanians against the Eleati or Velians, who in several engagements had always the advantage. Paestum opposed, though in vain, the landing and ravages of Alexander king of Epirus. In the time of Pyrrhus, this king and his allies the Lucanians and Tarentines, being vanquished by the Consuls C. Fabricius Drusus, and C. Claudius Canica in the Aurufine fields at a short distance from its Gate called *Aurea*, northward, Posidonia became a Roman Colony. It was shortly after this event, when losing its ancient name, it assumed that of Paestum ; and from the same epoch it became a custom for its inhabitants yearly to lament in a solemn day the loss of their ancient language, customs and manners ; but although a colony, Paestum continued to strike coins, and to entertain an intercourse with all nations. In the second Punic war, it offered to Rome several golden cups, which were refused with thanks ;

and when the Romans were besieged by Hannibal in the fortress of Tarentum, it supplied them with troops, money and corn. During the civil war between the parties of Marius and Sylla, Paestum could not escape the massacre, which was brought among the Samnites and Lucanians, who last of all laid down arms. Paestum continued to be ruled by the Roman laws under the sway of the Emperors to the time when Italy was invaded by the Goths. From these and other Barbarians it underwent several calamities, so far as to see its delightful gardens and vineyards transformed into woods, and pestiferous marshes. In subsequent times Paestum was first reckoned among the cities belonging to the Duchy of Beneventum erected by the Longobards, and then obeyed the laws of Siconolfo Prince of Salerno; at length, after a long siege, it was taken by the Saracens, who desisted from acts of cruelty and ferocity towards the ill fated City, only when they saw it on a level with the ground. A few edifices only remained, which neither sword nor fire were able to destroy. Destruction fell likewise upon the unhappy inhabitants, a small number of which only succeeded in retreating to the neighbouring Mountain called *Calpazlo* where they lay the first foundation of *Capaccio Vecchio*.

Thus in the IX Century of the Christian Era perished the grandeur of Paestum, one of the most magnificent cities in ancient times. Its remains still extant are some residual portions of its walls, towers, gates, aqueduct, temples, basilica, amphitheatre etc.; from which it appears that the perimeter of Paestum was 2672 geometric paces, and its figure an irregular polygon. Almost the whole of these monuments is constructed of a kind of grey yellowish travertino cut into blocks which were joined together without any cement. The present height of the walls, which are at several intervals flanked by square towers, is of nearly 30 feet; the breadth of some is nearly 20 feet, and of others 15.9. The gates stand opposite to one another, namely the *Sirena* gate, eastward, to the one called *Porta di mare*, which lies to the west; and the *Aurora* which is on the north, to that called *della Giustizia* lying southward. Adjoining to the



Sirena gate is the aqueduct, by which a pure, fresh and sweet water descended from the top of Mount Calpazio. The temples, three in number, stand in the middle of the town from east to west. The following are descriptions of each of them.

The first, which is met with on the right side of the gate leading northward into the interior of the City, rises upon a platform ascended to by three steps. It is surrounded with 34 insulated columns, 6 of which stand on each of its fronts, and 11 on each of its sides. The two fronts show several ornaments, and a number of niches where ornamental stones and a part of the frontispiece were cased. The inside of the temple contains a cella enclosed with blocks without any order of apparent columns, a square of cut stones, placed edgewise to divide the ara, and the place for the Idol, from the Sanctum Sanctorum, some remains of a mosaic made of reddish marble in the vestibule, and of white in the Sanctum Sanctorum. The portico contains a file of tombs with human bones. The dimensions of the objects to be seen in and about this Temple, are as follows :

	Feet Ounc.	
Breadth of the temple from end to end, about . . . . .	47	3
Length of the same from end to end . . . . .	107	7
Breadth of the platform, taken on its surface, in the plan of the columns . . . . .	48	
Length of the same. . . . .	108	4
Breadth of the two lower or first steps . . . . .	2	6
Whole breadth of the platform, taken from the ground. . . . .	53	
Length of the same . . . . .	108	4
Height of the same. . . . .	3	8
Diameter of the exterior columns . . . . .	4	3
Diameter of the same, up to the Capital . . . . .	3	3
Whole height of the same including the Capital. . . . .	17	10
Flutes of each column, 20 in number . . . . .		
Height of the Capital . . . . .	1	1
Breadth of the same in the abacus . . . . .	5	7
Breadth of the exterior intercolumniations . . . . .	4	3
Breadth of the lateral intercolumniations in the wings		

between the above said columns, and the wall of the cella' . . . . .	6	9
Height of the cornice upon the above named co- lums . . . . .	7	4
Height of the front . . . . .	7	7
Whole height of the temple from the ground to the top . . . . .	41	7
Interior breadth of the cella in the same temple. . .	18	10
Thickness of the lateral wall of the above said cella. .	2	9

About two hundred paces farther eastward, another temple is met with much larger and more magnificent than the former. It is built of reddish travertino, and its parts are so worked as to exhibit both on the sides and in front an imposing and picturesque mass. This temple stands upon a platform of three strata, one above another, and forming three files, each of 3 steps very high to ascend to it. It exhibits a peristyle 11 feet in length, supported by 36 columns of a conic figure, that is 6 on each front, and 12 on each side. Their basis is the superior stratum of the platform. Each column, consisting of 5 pieces, supports an upper ornament, the architrave of which, on the front, is likewise of five pieces. Running thus over the four sides of the peristyle, this upper ornament forms four profiles which, consisting of four straight lines nowhere broken by projections, produces a fine and pleasant impression on the beholder, who may admire at once their whole respective length. The frieze is decorated with tryglyph. Another platform rises in the middle of the former, and serves as a basis for the cella, which is enclosed within a wall almost ruined, and raised from the portico by two doors, the larger of which is to the east, and the other to the west. Each of the two entrances is adorned with two large columns, flanked by two pilasters, which form the front of the vestibule. The inside of the cella is divided into three parts. by two orders of columns, seven in number for each; an architrave runs above them, supporting eight small columns which still exist. From some remains of large and four-sided tiles it is supposed that the roof rested upon these small columns. Towards

the vestibule, on the east side, the cella contains a kind of small room which served perhaps for the Sanctum Sanctorum. The pavement of the cella consists of large square stones. Nothing remains of the ara, nor of the place where the idol stood. Some fragments only may be seen of the Vestibule of the temple as well as of the marine green and blue mosaic with which it was ornamented. The whole material of the temple was covered with a thin plaster resembling varnish, which filled up its openings. The dimensions of its parts are as follows :

Feet inch.

Breadth of the Temple from end to end about . . .	79	11
Length of the same from end to end. . . . .	194	
Breadth of the platform, taken on its surface in the plan of the columns . . . . .	80	6
Length of the same . . . . .	212	2
Breadth of the two lower steps . . . . .	2	10
Whole breadth of the platform, taken from the ground.	83	5
Length of the same . . . . .	197	6
Height of the same . . . . .	4	3
Diameter of the exterior columns at the angles . .	6	9
Diameter of the same up to the Capital. . . . .	4	8
Diameter of the middle columns . . . . .	6	9
Diameter of the same up to the Capital. . . . .	4	7
The intercolumniations of the fronts are of various dimensions, namely :		
The middle one . . . . .	8	2
The next . . . . .	7	8
The corner one . . . . .	7	4
The lateral intercolumniations have all the same di- mension, namely . . . . .	7	7
The same on the wings, between the columns and the wall of the cella . . . . .	11	4
Whole height of the columns including the Capital .	28	11
The Flutes in each of the same columns are 24 in number . . . . .		
Height of the Capital . . . . .	4	1

Breadth of the Capital at the abacus. . . . .	S	7
Height of the cornice over the above named columns. . . . .	12	1
Height of the front . . . . .	11	8
Whole height of the Temple from the ground to the front . . . . .	57	2
Diameter of the columns in the vestibule . . . . .	6	7
Height of the same columns . . . . .	28	11
The largest middle nave within the cella of the temple is in breadth from end to end . . . . .	14	10
The two minor naves, being lateral to the above said one, each in breadth . . . . .	6	3
Length of the cella . . . . .	88	11
Diameter of the first columns of the first order between the above named naves . . . . .	4	3
Height of the same, including the Capitals. . . . .	19	3
The pilasters fixed in the wall of the cella, opposite the above said columns have the same diameter with the latter . . . . .		
Height of the architrave upon the capitals of the above named columns. . . . .	2	4
Diameter of the columns standing over the same . . . . .	2	10
Height of the upper columns . . . . .	11	
Height of the architrave and little cornice upon the upper columns . . . . .	2	11

After this edifice, another may be visited at a short distance from the former, which preserves its whole peristyle consisting of 50 columns, namely 9 on each of the two fronts, and 16 on each of its two wings. Each column consists of 405 pieces in its height, besides the capital, and base. The middle one on each of the two fronts, is more embellished with ornaments, around its neck than the others. Opposite the east front there is a façade formed by 3 columns flanked by 2 pilasters: of these columns the middle one is followed in a straight line by 3 others. Nothing remains of the upper ornament, but the architrave lying upon all the four sides of the peristyle. The rest was destroyed, except some insignificant fragments of the frieze. This edifice

is supposed to have been not a Temple, but a Basilica, where the senate held their meetings, where the magistrates sat for the government of the city, and where lawyers answered the questions upon which they were consulted. There also the merchants transacted their business. The following are the dimensions of this Temple :

	Feet inch.	
Breadth of the platform on the plan of the columns, about . . . . .	79	7
Length of the same . . . . .	173	4
Whole breadth of the same including the steps . . .	81	9
Whole length of the same as above . . . . .	175	7
Height of the platform . . . . .	2	9
The exterior columns are 56 in number. . . . .		
Diameter of the same at the bottom . . . . .	4	7
Diameter of the same at their top . . . . .	3	6
Height of these columns including the capital. . .	20	1
The flutes are 20 in number . . . . .		
Height of the capital . . . . .	2	7
Breadth of the same at the abacus . . . . .	6	3
Intercolumniations on the fronts and wings. . . .	4	8
Intercolumniations in the internal wings after the first exterior rank of the above said columns .	14	
Upper diameter of the four insulated angular pilasters which are in the second rank of the interior columns. . . . .	4	1
Diameter of the columns in the middle internal file .	4	1
Height of the architrave over the above said exterior columns . . . . .	2	6
Breadth of the same architrave . . . . .	3	6
Height of the chord running over the architrave . .	1	2
Height of the frieze over the chord . . . . .	3	2

Among the temples described there is an elliptical space which is supposed to have been the site of the Paestan amphitheatre. It is now cultivated. Several ancient ruins are to be seen scattered within the whole space of the city. They consist

in some tombs, a ruined temple of Peace, several half columns standing up, a foss, the base of a pyramid, fortifications around, ruins of the aqueduct, several reservoirs of water, a sepulchre, the secret issues of the city, the source called della *Lupata*; a cercle of masonry with petrifications, ruins of the ancient harbour, a sepulcretum; traces of the ancient streets, coins, cornioles, and lapidary inscriptions. Other remains more or less conspicuous may be seen near the walls, as well as on the plain, and upon the hills, especially in the places called *la Cardogna*, *le Filette*, *l'Arbusto della Lupata* near the sea, *il Parco di S. Venere*, and *la Lucinella*. The ground, in the two last places, is uncultivated, and covered with a double tufo, under which is a vegetable ground, and lower down a bed of sea sand, a combination which may only have been formed in consequence of reiterated inundations of the river after the destruction of Paestum.

### A COURSE TO AVERSA AND CASERTA.

We join in one course a visit to the establishment for madmen at Aversa and another to the Royal Palace of Caserta; because, although these two places do not lie exactly upon the same road, yet one day's journey will suffice for the traveller's going to both. Aversa in fact is on the Capua road at 8 miles' distance from Naples; 8 miles more partly running through a by-way separate Aversa from Caserta. Persons desirous of visiting only the latter place will have but 13 miles to run by a road which begins, like that of Capua, at Capo di Chino, but turning shortly after on the right. Both ways traverse one of the most fertile territories on the globe, and are rendered more and more pleasant by the frequent passage of coaches, and other circumstances attending the neighbourhood of a large town.

A more expeditious way for going to Caserta would be to take the new rail-way, where we may also remark the lately established *Electric Telegraph*, which communicates between Naples, Caserta and Gaeta.

## ESTABLISHMENT FOR MADMEN AT AVERSA.

This establishment was formed about forty years ago, and enjoys an extraordinary celebrity, which is to be especially attributed to the cares bestowed on it by its founder Abbé Linguiti a Neapolitan.

The unfortunate people for whom it was contrived, are distributed into three houses, or rather cottages lying in the fields near to Aversa at a short distance from each other. They bear the names of *Casa de' matti alla Maddalena*, *Casa dei matti al Monte*, and *Casa delle matte in Monte Vergine*. The last, as pointed out by its name, is the house where women are kept. Nothing can be more humane than the manner in which these unhappy beings are treated there, nothing more ingenious than the means employed for restoring them to health and society. The traveller is astonished to find there a printing office worked by madmen, a Theatre, and pianos on which other madmen are accustomed to play. A musical professor is on purpose maintained in the establishment. Every sunday and thursday in the after noon all the madmen are led into the meadows adjoining the houses, and allowed to amuse themselves with vocal and instrumental music. But the most affecting circumstance in the establishment is the providential care, by which religious assistance is unceasingly bestowed on these poor distressed people. They hear mass, and receive every day the benediction of the God of infinite mercy.

## CASERTA.

This town is indebted for its origin to king Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present town is to be distinguished from another of the same name, lying on the Tiphatine mountains at three miles' distance from new Caserta, and which is still an archiepiscopal seat.



Foreigners are not accustomed to go to Caserta Vecchia, their attention, on reaching Caserta, being immediately and wholly absorbed by

## THE ROYAL PALACE OF CASERTA.

After having built the palaces of Portici and *Capo di Monte*; Charles III became so delighted with the beautiful plain of Caserta; that he resolved to build another there. This plain is situated at 13 miles' distance from Naples, 8 from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangular form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about 22 feet high besides the base; an equal number of columns ornament the upper windows; and two more stand at the two side doors, making altogether 24. The palace is about 122 feet in height, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both 36 windows. At the four angles of the palace, there is over the cornice a kind of square tower ornamented in front with two columns, two pilasters and five windows. The centre of the edifice is also surmounted by a sort of octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it, for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.



The grand centre door opens into a majestic portico, supported by 98 columns of Sicilian stone, covered with valuable marble. This portico is 567 feet long, and extends to the opposite front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts; two more are comprised in the portico; another leads to a lofty and magnificent staircase, and the last is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts which are 246 feet in length, and 175 in breadth. The fronts of the building that overlook these courts, are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in as many covered arches, over which are the apartments.

The above-mentioned magnificent staircase is divided into three branches; the first terminates where the two others commence; one of them is on the right hand; the other on the left; the latter ascends to the vestibule of the chapel, and the royal apartments. This staircase is of a noble style of architecture, and is ornamented with beautiful marbles; it consists of 100 steps, each formed of a single piece of marble, 21 feet in length; and the surrounding walls are all covered with beautifully coloured marble. On the first step from the bottom of the staircase are two well executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by 24 marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel, and the others into the royal apartments.

The Royal Chapel, which may be compared to a spacious and majestic church, has an open portico on each side, with a base 21 feet high, from which rise 16 columns of green Sicilian marble, forming a support for the grand entablature, on which

the ceiling rests. The base of the portico presents eight openings, and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of Saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture, representing the Conception of the Virgin.

The vestibule of this chapel has four doors, which open into the apartments of the King, Queen, and Royal Family. These apartments consist of a great number of rooms, disposed in admirable order, and adorned with paintings, marbles, and furniture of singular beauty and elegance. Every thing in this palace is remarkable for its splendour, and though from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

Near the great door, on the western side, is seen a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles, and columns ; in short, in point of splendour it may be said to rival the first theatres in Italy.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and an artificial Cascade. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter.

## PALACE OF CARDITELLO, AND SILK MANUFACTURE OF ST. LEUCIO.

At a mile's distance from the Royal Palace there is a smaller one belonging likewise to the king, and called *Palazzo di Carditello*. It stands upon a hill in a kind of amphitheatre formed by other mountains, and from thence a magnificent view is enjoyed of the distant plains extending southward as far as Naples.

The silk manufacture was first established several years ago by king Ferdinand I, who himself made regulations for it, and for the manufacturers, who form there a kind of small colony living in the buildings which surround the palace. The manufacture has been placed by the present king under the patronage of his Majesty the Queen.

## AQUEDUCT OF CASERTA.

This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs, which flow into the river Faenza, passing through the district of St. Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta, by means of this conduit.

This aqueduct is composed of very solid brick work, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a straight line, is about 12 miles; but following the windings of the aqueduct, it is about 27. The great architect, employed in this, used every effort to conduct the waters through the places which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights; which would have forced the waters to descend in this place, and afterwards to re-ascend to a prodigious height; but the experience of this skilful architect overcame all the difficulties. He cut through the two mountains at a place called Prato, to the extent of 1,100 fathoms; at Ciesco, to the length of 950 fathoms; at Gargano, 570; and at La Rocca, 300; forming in

all a length of 2,950 fathoms according to the report and measurement of the master-mason of the royal buildings.

After having thus cut through the two mountains it became necessary to unite them ; this was done by means of a bridge, of which the architecture, as well as the height, astonishes every one who beholds it. This bridge is composed of three rows of arches, placed one over the other. The first row, at the base of the two mountains, consists of 19 arches ; the second, of 27 ; and the third, of 43. The pilasters of the first row of arches are more than 35 feet in thickness, and 52 in height. It may be easily imagined, that immense sums must have been expended in the execution of this gigantic undertaking. The very short space of time in which it was accomplished is likewise a matter of astonishment ; the royal buildings being only commenced in 1752, and the aqueduct being entirely finished in 1759.

About 20 miles from Caserta, and 37 from Naples, is situated the

### CITY OF BENEVENTUM.

Although it is difficult to trace the origin of these very ancient cities, destitute as they are of the monuments necessary to assist in the discovery ; yet the ancient writers agree generally in attributing the foundation to some illustrious personages of antiquity. Julius Solinus, Procopius, and some other authors, inform us that Diomedes, king of Etolia, was founder of the city of Beneventum, and, according to their calculations, its foundation preceded that of Rome by 477 years. However this may be, it is pretty well ascertained that this ancient city was first in the possession of the Samnites, and that it afterwards formed part of Campania, under the empire of Adrian. Titus Livius tells us, that Beneventum was originally called *Malventum*, in consequence of the high winds frequently experienced there. The Romans having afterwards established a colony there, the town took the name of *Beneventum* ; and, having undergone various alterations and embellishments, it was soon converted into a

town of some importance. The inhabitants of Beneventum united with these colonists, in giving their support to the Romans against Hannibal. Vitinius erected a magnificent amphitheatre, of which nothing now remains but the foundation, modern edifices having been built over it. The senate and the Roman people also constructed the celebrated triumphal arch, in honour of Emperor Trajan. This arch is now called *Porta Aurea*, because it serves as a gate to the city.

Beneventum was occupied by the Goths in the year 490 of the Christian era, and in 571 by the Lombards, who created it the capital of a dutchy, to which 34 counts of the neighbouring towns were subject. This dutchy continued till the kings of Italy made themselves masters of it. Beneventum passing afterwards under the dominion of Charlemagne, that emperor obtained possession of the principality in 787, and it was continued to his successors till the year 891, the epoch in which Ursus was chased by the Greeks, who were themselves afterwards expelled by Guidon III, Duke of Spoleto.

It is generally supposed that this town was erected into a bishopric, in the 4th year of the Christian era, and that St. Pontinus was the first bishop of it. St. Januarius was also declared grand protector of Beneventum and of Naples, in the fourth century. In 969, Bishop Landolphus was elected Archbishop by John XIII. Become thus a metropolitan see, Beneventum was bestowed on Pontiff Leo IX by Henry III, who received in exchange Bamberg a town of Franconia, at that time belonging to the holy see; and in 1077 it was incorporated to the Romish church who are still in possession of it.

This metropolis had formerly 32 suffragan bishops, who were afterwards reduced to 23, and finally to 16, the number now existing. The Roman Pontiffs held several councils there. The first was assembled by Victor III, in 1081, and the second by Urban II, in 1091. Pascal II also held three councils at Beneventum, which were those of the years 1108, 1113, and 1117. The diocese of Beneventum was originally so extensive, that it comprehended 217 villages. Independently of the above-mentio-

ned personages, the church of Beneventum was governed by M. della Casa, a celebrated orator and poet, and by Benedict XIII, Orsini, before he obtained the pontificate.

The city of Beneventum has given birth to a great number of illustrious persons, celebrated for their learning, piety, or martial valour. Amongst them may be reckoned the three Pontiffs, St. Felix, Victor III. and Gregory VIII. This town also still contains several noble families, equally remarkable for their talents and virtues.

The city of Beneventum is situated on the declivity of a hill, at the foot of which flow the rivers Sabato and Calore, forming a junction at the part that opens towards Campania. The whole town is surrounded by ramparts, and has eight gates; it is about two miles and a half in circumference; and the number of its inhabitants amounts to about 16,000. It has a castle erected by William Bilofta, of Beneventum, who governed the town in the name of John XXII, then residing at Avignon. In 1640, a well-executed marble lion was discovered at Beneventum; it is now exhibited for public inspection. The public palace is a magnificent edifice, of a fine style of architecture.

The cathedral is a noble structure, ornamented with marbles and paintings. The great door is composed entirely of bronze, with well-executed basso-relieues. In front of this church is seen a small Egyptian obelisk, and a marble lion of excellent workmanship. The palace of the archbishop, with his seminary, is also a very fine building, and contains a valuable library, consisting of numerous printed books, and several codes from the 11th to the 14th century.

Beneventum has also a very celebrated monastery erected by Gisolphat II. It is called the monastery of St. Sophia. It was first granted to the Benedictine nuns. The Benedictine monks obtained possession of it in the 10th century, and it was afterwards occupied by the Canons of Laterano, in 1595. This monastery formerly enjoyed immense revenues, as is announced in several documents of the archives of the mint.

The most remarkable ancient monument of Beneventum is

## TRAJAN'S ARCH.

There are now only two of the triumphal Arches remaining, out of three, that were erected by the senate, and the Roman people, in honour of Emperor Trajan. The one which formerly existed in the forum at Rome is entirely destroyed. The first of these two arches is still seen at Beneventum, where it was erected in 114; the other is that which now ornaments the harbour of Ancona. These Arches, from their beauty and elegance, have been considered as the work of the celebrated Grecian Architect Apollodorus who, according to Dion Cassius, was employed by Emperor Trajan to embellish the city of Rome. These two arches are of the Corinthian order, that at Beneventum is considered superior to the one at Ancona, the former being ornamented with superb basso-relievs; it has indeed always been pronounced a work perfect in its kind, and worthy of the Roman people, and of the august Prince to whom it was erected, in honour of the victories obtained by him in the German and Dacian war, as appears by the inscription.

This arch is composed of Grecian marble: it has a double socle, on which rest eight fluted columns of the composite order, that is to say, four on each side. The spaces between the columns, on both sides of the arch, present two orders of basso-relievs of beautiful sculpture, representing the sacrifices and exploits of the emperor. There are also two friezes, ornamented with basso-relievs. The frieze of the entablature exhibits the triumphal march, sculptured in basso-relievo. In the angles of the arch are seen two figures in a reclining posture, representing rivers. On the entablature is seen the inscription, adorned on both sides with basso-relievs. The opening of the arch also present two other basso-relievs. The ceiling likewise exhibits a variety of ornaments; the centre one is a basso-relievo, representing a winged Fame, crowning Emperor Trajan. The decorations of the front of the arch, looking towards the town, are exactly the same as those on the opposite side.

# ITINERARY

## AND DESCRIPTION OF THE ISLANDS

### OF

### PROCIDA , ISCHIA , AND CAPRI.

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The traveller who wishes in one journey to visit the Islands of Procida, Ischia, and Capri, should hire a boat in the morning; he will reach Procida two or three hours later, the distance being only 12 miles. The same day he may see the Island, and proceed in the evening to Ischia, which is only two miles distant from Procida. There he may rest the night, and make the following day the tour of the island according to the itinerary we shall give in describing it. On the morning of the third day he will embark again for Capri, a voyage of 30 miles. The return from Capri to Naples may be effected in a few hours, the distance being 17 miles.

We must however apprise those people who wish to economize, that several boats sail almost daily from Naples, some for Capri, and others for Procida or Ischia. The former start towards noon, and arrive at 4 or 5 o'clock. The latter leave Naples in the evening and reach Procida, or Ischia more or less late in the night.

At length, leaving Capri aside, the traveller going to Procida, and Ischia, may proceed by land as far as Miniscola, a sea shore inhabited by fishermen, lying about 4 miles beyond Baja. At Miniscola passage-boats are found for Procida, a distance of 3 miles.



## PROCIDA.

The landing place of this Island is a quay extending the whole length of the town called *La marina di Santa Maria Cattolica*. This town, where nothing attracts the attention of the traveller, is connected eastward with a borough called *La Madonna delle Grazie*; built upon a hill, which is crowned with a magnificent castle. This fort is now ungarrisoned and without guns; it contains a royal palace which travellers are not accustomed to visit as it is without furniture. A semaphore may be seen on the top, which towards the east corresponds with that of Capri. From the terrace where this telegraph is planted, a stupendous prospect may be enjoyed, embracing both the gulfs of Gaeta and Naples; but after contemplating those wide spaces full of historical remembrances as well as of natural curiosities, the eye of the observer is with no less delight attracted to the smooth and fertile appearance of the Island lying beneath, and forming a most picturesque scene.

There are no antiquities to be seen in this Island. It is very interesting on account of its fertility, the industry of its inhabitants, and its maritime importance, though not distinguished in the history of ancient times. Historians have mentioned it as forming once a part of the neighbouring island of Ischia from which they thought it had been separated by the violence of an earthquake. This opinion however was not general, even among the ancients, as Strabo says that Procida was detached from Capo Miseno; but some modern naturalists, after analysing the respective soils of these different lands, have denied the possibility of any such separation.

The first inhabitants of Procida were a colony of Chalcidians and Eritreans, the same people who formerly occupied Ischia.

Procida derived some celebrity from the Sicilian vespers, as it was the birth-place of John the famous promoter of that insurrection. He was the feudal Lord of the Island, and in consequence of the vespers it was confiscated, but in the year 1339

he recovered his property, and obtained from the reigning king of Naples the faculty of selling it. Thus it passed from his family to one called *Cossa*, and from the latter to others till the feudal system being extinguished in the kingdom of Naples, the island was entirely subjected to the crown.

The territory of Procida is mostly composed of ashes and fragments of lava, which seems indeed to justify the opinion that it was in former times a portion of Ischia. Its circumference is 7 miles, and supposing the traveller would make the tour of it starting from St. Maria Cattolica, and proceeding westward, he will successively meet with the villages of *Punta di Ciopeto*, *Cottamo*, *Ciracci* or *Campo Inglese*, *Chiajolella*, *Punta di Socciaro*, *Perillo*, *Centano*, *Bosco* or *Boschetto*, *Ulmo*, *Corticella*, and *La Madonna delle Grazie*.

So many villages in so small a country give by themselves an idea of its being uncommonly well inhabited. We remember in fact to have read some where that in proportion to its surface, Procida was the most populous land on the globe; it contains about 14000 souls; it had formerly 18000.

The island presents in its circumference several sandy creeks one of which is that of Chiajolella, where ships are frequently built; but the harbour or bay most frequented lies opposite Santa Maria Cattolica, in the Channel between Procida, and the main-land. The Procidans possess about a hundred large brigs, and are generally esteemed as good sailors. The land is extremely fertile; it produces chiefly wine: and fruits grow there ripe at an earlier period than in the neighbouring country; hence they are sent to Naples where they sell uncommonly well. A small quantity of silk is fabricated in this place, and a tunny fishery is maintained near its shore between the pier and *la Punta di Ciopeto*. This fishery furnishes the inhabitants of the coast with a lucrative employment from May to September.

The traveller, either after making the tour of the Island, or starting from the town to go directly to Ischia, must proceed to Chiajolella to embark. The road, a mile long, is quite even and pretty well inhabited. Chiajolella lies on the opposite point

of the Island, and boats are easily found there for the passage to Ischia. The distance between the two islands is about two miles. An uninhabited islet is seen near Chiajolella; it is called Bivaro, or Vivaro; it contains a royal preserve of rabbits, and is protected by a little fort.

## ISCHIA.

This island is about 18 miles in circumference, about 5 in length from east to west, and three in breadth from north to south. Low towards the sea, except on the eastern side, it gradually rises towards the centre, where it forms a very lofty mountain. The sharp and white summit of the latter is seen even at a great distance, and seems inaccessible, but in fact it is not so. The traveller may go to the top from whence he will enjoy the amplest, and in point of historical remembrances, the most interesting prospect in the whole globe. This mountain is known under the names of *Epomeo*, and *St. Nicolas*; the former was its ancient name, and is even now used by intelligent persons; the latter is that by which it is commonly called, and the appellation of *St. Nicolas* has been given to the hill from a small church being erected on its top, which was dedicated to this Saint. As to the island, it has been variously named, viz *Aenaria*, *Arimi*, *Inarimi*, *Pithecusa*, *Pithecusae*, and finally *Iscla*, from which its present name is derived.

The first inhabitants of Ischia were a mixture of Eretrians, and Chalcidians. The latter afterwards possessed themselves with Cumae, and set there. The Eretrians, also, though at a later period, were obliged to leave the Island on account of one or more volcanic eruptions, the traces of which are still apparent. A colony of Siracusans occupied Ischia 470 years before the Christian Era; they were likewise repulsed by the tremendous action of the volcanoes; but the fear of new eruptions subsiding, the Island was occupied again by the Neapolitans, and it seems that this new colony grew there both prosperous

and quiet till they were chased by the Romans. The latter possessed Ischia to the time of Augustus, when he restored it to the Neapolitans as an equivalent for Capri. Under the Greek emperors, Ischia followed the fate of the Duchy of Naples, and in September of the year 813 it was suddenly attacked and pillaged during three days by the Saracens. Another sack fell upon Ischia in 1135 from the Pisans, who were then at war against king Roger.

During the wars between the Angevine and Arragonese kings, the inhabitants of Ischia, who at first found themselves under the government of Charles I, revolted like the Sicilians, and became subject to king Peter, and then to Frederic II, the Arragonese Monarch; but in the year 1299 Charles II, the successor of Charles I, retook this Island; and to punish the rebels he sent thither 400 soldiers, who laid it waste, unrooting even the trees. This great calamity was two years after followed by another even more terrible: the volcano of the Island, after keeping during two months the whole Island in a continual alarm, burst out at length with a tremendous eruption. The part of the Island, which was washed out by the lava, lies on the western side, a short distance from the town. It was a most fertile country; the lava covered it and has never more left this space of land, upon which it may still be seen as black as on its original cooling. Many inhabitants perished in consequence of this catastrophe; the rest flew to the neighbouring places, nor could they repair to Ischia till the year 1305. In the year 1423 this Island was given by Queen Jane II to Alphonse I of Arragon. This prince, expelling his former inhabitants, introduced there a colony of his Catalane soldiers. Ischia was the asylum of Ferdinand II in the year 1495, when the French, led by Charles VIII, entered the kingdom of Naples. A new invasion of the French obliged afterwards Don Frederic, the uncle of Ferdinand, to take likewise refuge in this Island, which on that occasion was admirably defended against the French by a lady called *Costanza de Avalos*. Owing to her glorious defense, the

descendants of this lady possessed for a long time the Island with an almost absolute authority.

In 1544 or 45 Ischia was the unfortunate object of an invasion from the famous Corsair Barbarossa, who landing there took and brought away about 4000 inhabitants. From this period nothing appears in the history of this Island worthy of being remembered.

On approaching the Island, the traveller will see an elevated rock connected with the shore by the means of a flat bridge. It is called *Negrone*, and contains both fortifications and buildings; the former constitute the castle of Ischia, which is furnished with guns and garrisoned; the latter formed once the capital of the island. It seems that in those times the inhabitants had chosen that impregnable summit for their abode, to avoid unforeseen attacks, especially during the maritime incursions of the Saracens.

It seems even that whenever the Island was threatened with a hostile invasion, all such people as lived in the country hastened to fly to the rock; to warn them in time of the danger, a bell was established on the point of the land nearest to the rock. This place preserves still the name of *Porta del Martello*. A state prison is now built upon the rock.

The transition of the inhabitants from the ancient town to the present one has been effected in our days. The latter is called *Celso*; it contains about 4000 souls and lies in the lowest part of the Island, consisting of a double rank of houses which flank its only street. It is however the seat of a Bishop suffragan to the Archbishop of Naples.

The traveller, after taking rest, may dispose himself to undertake the tour of the Island. This can only be done by riding on a donkey, walking or going in a sedan chair on account of its roads being very narrow.

Before starting from Celso, the traveller must be apprised that no meat is to be found along the whole road. He may provide himself at Celso; but he will find at Foria and in other places rabbits, fowls, and fish.

As to the time requisite to perform the whole tour, ten hours will suffice for people wishing to make it with all the possible diligence. Hence, by starting early in the morning, you may return in the evening; but if there be time, it is better to employ a couple of days, the first to see the Island as far as Foria, where inns may be found for the night, and the second to ascend the Epomeo and to walk down on the other side of the mountain to Celso.

The villages and cities which the traveller will meet on his way with their respective distances in Italian miles, are described in the following

## ITINERARY

### *Of the Traveller round the Island.*

Celso, the chief town, to Borgo . . . . .	{ The distance between these two places is mile . . . . .	1
Casamiccia . . . . .	{ Between Borgo and Casamiccia . . . . .	2
Lacco di sopra . . . . .	{ Between Casamiccia and Lacco . . . . .	1
Lacco da basso . . . . .	{ Between Lacco da basso, and Foria . . . . .	2
Foria, the largest town after Celso, . . . . .	{ Between Foria and Panza . . . . .	2
Panza . . . . .	{ Between Panza and Serraro . . . . .	3
Serraro . . . . .	{ Between Serraro and Fontana . . . . .	1
Fontana . . . . .	{ Between Fontana and the top of the mountain . . . . .	1
Mount St. Nicola or Epomeo . . . . .	{ From the top of the Epomeo to Monopane . . . . .	2
Monopane . . . . .		

Barano . . . . .	{ From Monopane to Barano . . . . .	1
Celso again . . . . .	{ From Barano to Celso . . . . .	3
The whole tour being miles . . . . .		19

## TOUR OF THE ISLAND. CAMPO DELL' ARSO ( burnt field ).

After traversing some gardens joining the town, the traveller sees the land covered on both sides of the way with a stratum of lava, which presents itself to him as the arena of a spacious amphitheatre. The higher part of the latter is formed by two or three mountains on the left side of the road, joined together by several hills. The green appearance of these eminences admirably contrasts with the blackness of the lava beneath, as well as with the marine blue of the sea by which it is bounded. The whole view is pleasing because it is uncommon, independent of the melancholy ideas of sterility and solitude which are necessarily connected with a large field of lava. The present one was deposited there in 1301 during the eruption we have described in sketching the history of the Island; nor more than 500 years have been sufficient to change its appearance. The crater of the volcan, now extinguished, out of which this ravaging bitumen flowed, may be seen at a short distance from the road.

## HAMLET CALLED IL BORGO, AND THE LAKE OF ISCHIA.

Proceeding on, the traveller arrives at a small hamlet called *il Borgo*, a short distance beyond which there is on the right side of the road a small lake. From an inscription which is still apparent on the entrance to it, it seems that this spot was in

1760 offered by the Common of Ischia to the king for fishing; it is now let to a private person who pays a rent for it to the same Common. The traveller who has already seen *Mare Morto* near *Minisola* will perceive some resemblance between that and the present lake, both being separated from the sea by a mere neck of land, but this one is far smaller than the other.

### CASAMICCIA.

This is a village consisting of two parts, one of which lies in one mass on the sea shore, while the other is formed by houses scattered at the foot of a hill, and handsomely interspersed with gardens and cultivated grounds. The latter part, whereto the traveller should first direct his way, offers the most romantic sight, owing chiefly to the height and steep appearance of two mountains rising over it. One of them is a woody side of the Epomeo, the whitish top of which shows itself again to the traveller on his approaching to Casamiccia.

The most interesting object to be seen in this place is the bathing house which is situated on the public way. It was erected in the year 1788 at the expense of a pious establishment still existing at Naples, called *Monte della Misericordia*, on the plan of Engineer Joseph Pollio. A broad and very long room contains the baths, 80 in number, which are disposed in a double row along the two lateral walls; the water which is renewed on each person entering the bath is introduced there by the means of two cocks, one of which gives the thermal one, and the other fresh water, intended to temper the former. The thermal water proceeds from a spring called *di Garguèllo*, lying at the foot of the adjacent hill, and is brought to the bathing house through a subterranean aqueduct; it is naturally warm, and heals a great number of diseases. Hence both foreigners and Neapolitans eagerly avail themselves of these baths in summer, the only season during which they produce their salutary effects. As to those infirm people who cannot defray the expense of going and living



there, they are most charitably provided for by the *Monte della misericordia*. For this purpose the poor sick who solicit the cure of the baths are examined in that establishment or in the hospitals of Naples at the beginning of the warm season, and those who are found really to want it, receive a warrant by which they are entitled to enjoy this benefit. They start all at once on one appointed day from the Naples dock, are transported to Ischia, disposed in the hospital adjoining the bathing house, fed and cured during twenty days, after which they are sent again to the Capital, always at the expense of the *Monte della Misericordia*. From 3 to 400 sick are thus cured by Christian Charity every year. This expedition is soon after followed by another consisting of sick soldiers who are defrayed by their respective Regiments or by the war department.

Before ending this chapter, we think it proper to communicate to foreigners an opinion of Doctor Francesco de Siano con-signed in a book published by him upon the Island of Ischia ; it bears no date of publication, but seems to have appeared after the year 1798.

It is necessary, says the Doctor, to warn foreigners who go to Ischia to be cured by the use of the natural remedies it furnishes, that all instantaneous changes being dangerous, they should not as soon as arrived, undertake the baths or the use of other mineral remedies without having previously prepared and breathed during some time the air ; for this might occasion a fever arising from the change of residence, which has been some times the case, and though they arrive already prepared, they ought nevertheless to try at first the effect of the air under a sky quite different from that whence they have started, in order to gradually dispose themselves to receive the impression of the mineral. Finally they are to be apprised that those remedies will avail nothing if they do not retire home early in the evening instead of going to society. The unadvised strangers who doing so repair to their homes too late in the night, greatly expose themselves to catch colds.

## THE HOSPITAL OF THE BATHING HOUSE AND THE STUFE DI GURGITELLO.

The hospital is in the same building which contains the baths, but the entrance to it is a little higher up. It consists of several corridors and rooms which enjoy a very airy situation. The stoves are contained in the small house opposite the hospital, for the use of which they were constructed. They are furnished with steam arising from the above-said water of Gurgitello at a temperature of 25 degrees of Reaumur. They serve for healing the falling sickness, and the cronic ones.

## THE DITCHES OF CLAY AND THE LUMIERE, OR ALLUMIERE.

The territory of Casamiccia contains in several places subterranean strata of a kind of clay with which they make the most common pottery, used in that and in the neighbouring countries. One of the ditches out of which this earth is taken, lies a short distance from the bathing house in a cultivated ground. The clay is found at a depth of more than eighty feet ; it is black, compact, glutinous and heavy. They work it in the lower part of the village within some buildings which are called the *lumiere*, though they should be named *allumiere* as they were, when first erected, on account of the *allume* which was fabricated there. This fabric which had been established towards the end of the 15th century, has been since given up on some motive which we are quite ignorant of.

The direct way from Casamiccia to Lacco proceeds along the hill, very close to it ; but there is another towards the sea, leading first to an intermediary village called *Castiglione*, and this is to be preferred, as the traveller may then visit several ruins of ancient edifices, stoves, and thermal springs which are in that neighbourhood.

## L A C C O.

This is a most pleasant village owing to its situation on the sea shore and at the foot of the Epomeo which protects it against the scorching eastern winds. It was once the country seat of several Neapolitan noblemen, whose villas are now deserted. It is probable that they were accustomed to repair there in the hot season, before the erection of the bathing house at Casamiccia. Lacco in fact offers on its territory several thermal waters and stoves ; one of the latter may be seen at a short distance beyond the village, by deviating a little on the right side from the public way. The efficacy of the steam, arising from it for healing pains in the limbs , is very much recommended by the owner.

At the beginning of the village, on arriving from Casamiccia, the traveller may see in a church the trunk of an ancient statue which is thought to have represented Hercules ; it was found amongst some ruins in the Island, and serves now as pillar to a baptistry.

## F O R I A.

The next place after Lacco is Foria, on approaching which the traveller will be struck with the magnificent prospect displaying itself before his eyes. The most distant object in this panorama is a promontory called *Capo Imperatore*, which indeed from its majestic appearance and form seems to enjoy a kind of pre-eminence above the rest. The Town when first seen appears as a very large one, and its semicircular harbour adds very much to the beauty of the scene which near the spectator is most imposingly increased by a projecting side of the Epomeo hanging over the plain.

Foria contains about 7000 souls ; it was once a flourishing town owing to the extensive sale of wine, which was carried on in this place. This chief produce of the island found then an ad-

vantageous market in the Genoese states who wanted it for their own use ; but from the epoch (1805) when Genoa was submitted to France, and then to Piemont, this trafic ceased, and the loss seems to have chiefly fallen upon Foria.

There is in this town a church dedicated to *Santa Maria di Loreto*, the pillars of which are covered with yellow and other ancient marbles.

## THE EPOMEIO, AND RETURN TO CELSO.

On leaving Foria the traveller begins to ascend this mountain, and will observe its western point planted with vine-yards. Cultivation brought to such a height shews the bold industrious spirit of the Ischiots in fact of husbandry ; indeed the whole land seems to be one of the best cultivated in the world.

On his way to Panza, the traveller will see underneath the road a beach adjoining Capo Imperatore ; there are stoves called *stufe di Celara*, the efficacy of which is extolled by the inhabitants of Foria above that of the Casamiccia Stoves.

Panza is a hamlet almost entirely consisting of poor cottages scattered upon an elevated platform rising out of the Epomeo ; the air here seems to be uncommonly salubrious. On the other side of Panza the road becomes more and more steepy and narrow ; but the pain which may arise from this circumstance is greatly alleviated by the charming prospects that the traveller enjoys from several points of the way ; the western side of the Island offers the finest views ; then a majestic one presents itself again to the eyes of the traveller, on his approaching Serraro ; it is that of the bay of Naples, combined with the still visible and most enchanting portion of Ischia. Serraro contains about 2500 souls ; Fontana which is the next village after it, has but 600, and enjoys the honour of being the highest borough in the island.

An easy ascent leads from this place to the top of the mountain, which is 1800 feet above the level of the sea. There is a

monastery entirely cut out in the rock with a small church dedicated to St. Nicolas. This church contains in a chapel the body of Joseph d' Arguth, a German, whose history is related as follows in an anonymous book published in 1822 (*Tableau topographique et historique des Isles d' Ischia, de Ponza, de Vandoten-na, de Procida et de Nisida, du Cap de Misène, et du Mont Pausilipe. Par un ultramontain - Naples 1822*).

» Mr. Joseph D' Arguth, a German by birth, and Comman-  
 » der of the Castle of Ischia, went himself in pursuit of two de-  
 » sorters of his garrison who had taken refuge in a forest near  
 » the top of Mount Epomeo : he surprised them in one of the  
 » most solitary places ; but on the moment when this gallant  
 » Chief was going to preceipitate himself upon them, his horse  
 » stumbled and he fell on his back. Immediately the villains,  
 » armed with their guns, aimed at him ; in his distress, he in-  
 » voked his patron St. Nicolas, making a vow of dedicating him-  
 » self to his service, if he daigned to save him from so imminent  
 » a danger ; his prayer was heard ; he had but his hat and cloak  
 » pierced by the balls, while his person did not receive the smal-  
 » lest wound ; thus he miraculously escaped ; soon after he gave  
 » up his commission and retired to the hermitage of St. Nicolas  
 » situated on the summit of the Epomeo ; he enlarged the chapel  
 » and caused a quantity of small cells and other rooms to be cut  
 » out in the rock, where he collected a dozen of cenobites with  
 » whom he lived a monastic life, providing with large funds  
 » for their subsistence as well as for the maintenance of the cha-  
 » pel, which he ornamented with altars, relicks, sacred vases ,  
 » and an exterior front surmounted by a small steeple. He bene-  
 » fited also very much the poor, and his life was an uninterrop-  
 » ted series of good examples. Several of the ornaments sculptu-  
 » red on wood which may be seen in the Sanctuâry of St. Nico-  
 » las, are the work of his own hands. He died under the public  
 » persuasion that he was a saint, after passing sixteen years in  
 » this place : a stone tablet shews the place of his burrial in the  
 » chapel. By Christian humility, he had forbidden that any thing

should be done for the preservation of his memory; so that all that we know of him, is verbal tradition.

Besides this venerable penitent who lived under the reign of Charles III, other hermits have in succession inhabited the top of the Epomeo. One of them (the father Michael) is still alive in the remembrance of the Islanders; he was likewise a German born in the Palatinate. He left on purpose his country to come and dwell on the rock of St. Nicolas, where he lived to the age of a hundred and five years; then he passed to a smaller hermitage called di *S. Francesco di Paola* in the plain of Foria where he died in the year 1815; his portrait, and tomb containing his ashes may be seen in the same place.

The present inhabitants of the hermitage are an anachorete and a lay brother who most courteously welcome the foreigner, give him all the information he may wish, and do every thing in their power to render his visit satisfactory. The Chapel is maintained by their cares. This Sanctuary long enjoyed a sufficient revenue, which proceeded from the pious bequests of father Joseph; but now it is reduced to such a trifle, that the poor hermit would be unable to keep the Chapel and its dependances in a proper manner, were he not assisted by the alms of the Islanders and of the strangers who visit it.

However high the monastery may be, it is not the highest point of the Epomeo; there is above it a little platform, where the traveller is invited to ascend if he wishes to enjoy the amplest prospect which can be seen on the globe. Westward he will perceive in the middle of the waters Santo Stefano, Ventotene, Ponza and other small islands, all belonging to the kingdom of Naples. Santo Stefano, which is the smallest, contains a state prison; Ventotene is two miles long and one broad; it was first inhabited in modern times by a colony which king Ferdinand sent there in the year 1769; there are at present about 700 souls. Ponza contains about 1000 souls, and is the largest island in the group, having a circumference of 13 miles; it is very narrow, and three miles and a half long. Some antiquities may be seen there, amongst which several ancient grottoes and niches

called *Pilate's baths*. The two islets round Ponza are called *Palmeruola* and *Zannone*; they have no inhabitants and no importance except in the natural history of the globe, in which respect they have like Ponza attracted the attention and occupied the pen of many celebrated naturalists, such as Dolomieu, Spallanzani etc.

We revert to the platform of the Epomeo, where Virgil, Aeneas and his nurse (Cajeta), Homer and Circe, Capua and Hannibal, the Elisian fields and the Tartarus, the first eruption of Vesuvius, Pompei and Pliny, Capri and Tiberius, will partly represent themselves to the sight, and all together to the remembrance of the beholder.

On leaving the height, he must descend again to Fontana, and thence proceed through Monopane to Barano; another borough is seen from the way leading to the latter place; it is Testaccio and contains no more than 1500 souls. Barano has about 4000 and here the foreigner is glad to meet again with that motion of activity which had disappeared from around him on his leaving Foria.

The way on the other side of Barano continues rather inconvenient till the traveller reaches a valley which is on a level with the town of Celso. Here cultivation is conducted on the same plan as between Capua and Naples, vineyards being graciously tied, and raised to the summit of the high poplars, while in the other parts of the island they are left loose and low. The valley runs between the Epomeo and Mount Vergine, on the top of which a church is seen, dedicated to the Holy Virgin. Here likewise an hermit lives. On the flank of this same mountain a village lies, the only one in the island, which escapes the sight of the traveller in making its tour. It is called *Campagnano* and may be seen by deviating a short space from the high road. Near Celso a large portion is met with of an aqueduct remarkable enough for the elevation of its arcades; they run over the ground the space of one mile and a half and are connected with subterranean conduits by which water is brought from the mountain to Celso, a length of six miles.

## GENERAL OBSERVATIONS ON THE ISLAND AND ITS INHABITANTS.

After seeing the most interesting parts of the Island, the traveller may be desirous to find in our book some statistical hints relating in general to it and its inhabitants; we are going to indulge his curiosity as far as the limits of our guide will permit.

The soil of Ischia is almost entirely volcanic; and except in those parts, such as the *Campo dell' Arso*, where cultivation was impossible, the industrious hand of the inhabitants has every where introduced vine, so that the whole island is properly speaking a large vineyard: thus both for the quality and quantity wine may be considered the first of its productions; the welfare of the country might require a larger sale of this article; for the present it is retrained to that which the Ischioti send to the market of Naples in concurrence with so many other good wines. Ischia produces also a considerable quantity of figs which, when dried, make in the winter the principal food of the poor. Wheat, and Indian corn are sown there, but in a less quantity than is required for the Island.

The inhabitants in general are well made, of a fine stature, lively, and more disposed for an active life than most men in southern countries; this disposition is very likely communicated to them by the ambient air which they breathe, being exposed, continually agitated by winds, and impregnated with nitrous and sulfuric atoms. Their number in the whole island amounts to 24000, four thousand of which, as we have said before, occupy the town; a great number of whom, as well as of those belonging to Foria and Casamiccia, are sailors or fishermen; the rest may be divided into three classes, namely freeholders, manufacturers and labourers who constantly wear their hooks hanging on their side: we have heard respectable persons lamenting such a habit, as this instrument becomes a dangerous weapon whenever quarrels arise among them.



The number of foreigners and Neapolitan gentlemen who go to Ischia, to take baths or stoves, is very considerable. Others repair there merely to see the interesting parts of the Island; and the expense of all greatly contributes to the prosperity of the inhabitants, especially at Casamiccia which contains the most frequented baths and stoves. For the rest natural remedies of this kind may be found in almost every corner of the island, and their different temperatures and effects offer as many means of curing an equal number of infirmities.

The government of the Island with respect to ecclesiastical affairs is trusted to a Bishop residing at Celso; the judicial power is exercised by two Justices one of whom seats likewise at Celso, and the other at Foria; at length the administrative authority ends in the respective mayors (Sindaci) who depend on the Sous prefecture (Sott' intendenza) of Pozzuoli.

## CAPRI.

### *The description and a concise history of the Island.*

The island of Capri lies almost under the same meridian as Naples, and lofty rises in the form of a twofold rock at the entrance of its bay; considered as a maritime point, it offers by the south, and south-west winds an anchorage of four or five fathoms opposite its small beach looking to north-east; but ships must lie at a short gun shot from the very beach, nearer which there is a bottom of between fifteen and twenty five fathoms. Though several rocks be round the island both under and above the water, a ship can safely sail at a short distance all around, except on the south-west point, where a reef lies lengthening very much into the sea toward the south.

The circumference of the island does not exceed nine miles; it is three miles long and about three quarters broad. The name of Capri is derived from the Latin *Caprae*; but it was also

called *Senaria*, *Telantea*, and *Insula Telonis*. This *Telon*, according to Virgil, was a king of the island before Aeneas came into Italy. From Virgil also, as well as from Statius and Tacitus we know that its most ancient inhabitants were the *Teleboi*, a people proceeding from Acarnania in Epirus. Strabo says that the *Teleboi* were succeeded in the possession of Capri by the Neapolitans, who afterwards gave it to Augustus in exchange for Ischia; this Emperor became enamoured with this spot in consequence of having seen, or more likely thought to see on his landing there the branches of a very old holm-oak become verdant again; he erected at Capri several magnificent buildings and passed some days there, before he died at Nola; but it was the part of Tiberius to render this island much more famous than it was, by his long and more than long, ignominious residence. Tacitus relates the reason for which this monarch chose Capri in preference to Rome and so many noble cities of the Roman Empire. *Caesar*, says he, *after dedicating temples through Campania, though by an edict he had enacted that no body should disturb his repose, and the concourse of the country people was prevented by a proper disposition of his guards; yet hating the municipia, the colonies, and every thing on the continent, went and hid himself in the Island of Capri, which is divided by a straits of three miles from the promontory of Surrentum. I think that he was extremely pleased with the solitude of the island, and because it has no harbour, so that but little succour can be brought there and only in small vessels. The climate during the winter is rendered mild by the opposite mountain repelling the hard winds; and the summer is transformed there into spring because the island is surrounded with an open sea, and very pleasant; it looked a most beautiful gulf, before the Vesuve, an inflammable mountain, overthrew the aspect of the place.*

Tiberius, drawn to Capri by his distrust, brought there his immoderate luxury and all the fast of a Roman Emperor; he erected there edifices over edifices, all steadily, magnificent, and abounding with marbles: hence Statius called with justice that island *diles Caprae*, rich indeed with the Tiberian pomp.

After the death of that Emperor, Capri fell again into the oblivion of the vulgar; among the modern writers it has been mentioned to prove that in the middle ages it had been in the possession of the Amalfitans whose commonwealth, though then rising, made so many acquisitions; this assertion was not left uncontroverted; but be as it may, the island came afterwards under the immediate subjection of the kings of Naples, and makes now a part of the province of this name.

As to its formation, it was supposed by the ancients that it was to be attributable to some natural event by which it had become an island after making a part of the next promontory called then *Atheneum*: which conjecture has lost very much of its credit since the celebrated mineralist Breislak has given it as his opinion that it was ungrounded. He however seems to have only refuted the idea that Capri had undergone a change in its position; for the opinion of its having been once connected with the main land, has been likewise adopted by him. « I therefore think, so Breislak says, that the island of Capri has always been where it lies at present; and that its connection with the main has been broken, either in consequence of some earthquake which has removed the intermediary parts, or by the irruption of the ocean at the period when this sea, rushing through the straits of Gibraltar, filled with its waters many valleys, and transformed into islands the loftiest mountains round which it spread itself ». The same author however adds that *Capri might have possibly been a rock buried under the sea, and the higher part of which appeared when the two seas taking the same level, the waters of the Mediterranean necessarily lowered very much.*

The general structure of the island is a mass of calcareous stone, lying not by strata but in a compact block, quite similar to the substance of our Appennines; yet some fragments of marine bodies and other matters extraneous to those mountains, are here and there found in the ground of the island.

Capri is divided into two boroughs, one of which having the same name with the island, occupies its lower part, while the

other is situated on the flat summit of the western hill; this is called *Anacapri*. The whole island produces wine in a quantity exceeding the consumption of the inhabitants, so that a good deal is exported to Naples, where it sells among the best wines of the kingdom; the other productions of the island are oil, wheat, and the best *erba Ruggine* (grass used for dying). In past times it abounded with goats, but they are greatly diminished in consequence of the cultivation being extended to several grounds, which formerly were in a wild state; this circumstance however has partly caused the destruction of many antiquities, the site of which is now scarcely perceived. These were the remains of twelve palaces or villas erected by Tiberius or which he at least embellished and enlarged more and more, as Augustus had before him adorned Capri with magnificent structures. These buildings were dedicated to the twelve greater gods, and the traveller, wishing to observe what is left of them, may look at the following list, in which the sites are pointed out, whereupon they rose, under their present names.

1. Santa Maria del Soccorso.
2. Matromania.
3. Moneta.
4. S. Michele.
5. Le Camerelle.
6. Punta di Tragara.
7. La Certosa.
8. Castiglione.
9. Sopra Fontana.
10. Villa di Torzo verso Ajano.
11. Campo di Pisco.
12. Palazzo della Marina.

And to avoid annoy and loss of time, he will find it convenient to visit them in the above said order.

## ARRIVAL AT CAPRI.

The island, on the approach of the traveller, will appear to him as a very elevated land extending from west to east, with two summits towering on its two extremities ; the eastern one is surmounted by the bulky remains of an ancient palace ; that is the place called *Santa Maria del Soccorso* ; two other hills are seen between this mountain and the western one ; they are called *S. Michele* and *Castiglione* or *Castellone* ; the borough of Capri is that heap of houses on the intermediary space between these two hills ; the western eminence is called *Monte Solaro* and a very remarkable flight of stairs cut in the rock adds very much to the singularity of its appearance ; these stairs consist of no less than 535 steps, and form the only way leading from Capri to Anacapri.

Foreigners, on landing, are usually invited to present themselves before the magistrate at Capri, and without giving it as a precaution required by law, we advise them to take their passports with them.

## VISIT TO THE ANTIQUITIES.

### S. MARIA DEL SOCCORSO.

The traveller should first go to this place which is two miles distant from the city ; it exhibits the remains of a villa called the palace of Jupiter, and near them those of the ancient lighthouse of the island ; this was a very remarkable building and is mentioned in Suetonius, who says that it fell in consequence of an earthquake a few days before the death of Tiberius. Statius also has spoken of it, comparing its focus to the moon :

*Telebomque domos, trepidis ubi dulcia navis,  
Lumina noctivagae tollit Pharus emula lunae.*

The foundation of this building was discovered fifty years ago ; it was constructed of bricks ; and near it they found a subterranean flight of stairs, a small lacrimatory of glass and a bas-relievo of clay representing Crispina, the wife, and Lucilla, the sister of Emperor Comodus, who were confined in the island ; a Sepulchre also was discovered in the same place ; it bore a Greek inscription saying *Taurice of Taurus adieu*.

The grass plot lying between the Pharos and the palace recalls a dreadful historical remembrance ; it is the site to which Suetonius alludes in the life of Tiberius by the following expressions : « They show at Capri a place of his slaughter ; whence » after long and exquisite torments he ordered that condemned » people should in his presence be precipitated into the sea ; » there a number of marines waited for them, and with poles » and rows crushed the bodies, that no remain of life should be » left in any of them. » This eminence preserves the name of *Salto* ; it measures 600 fathoms above the sea, and is quite perpendicular, so that its very edge must be walked on to see the cliff to the bottom ; the girls of the island do this with the greatest alacrity, exciting at once admiration and fear for them.

The remains of the villa consist in two mosaic pavements on the left of the road, one of which was discovered in the year 1824 ; there are besides five subterranean rooms constructed of bricks, and showing that Roman cement so astonishingly hard, the composition of which is now unknown. On the right side of the way several large vaults are seen resembling the naves of a temple ; higher up towards the extreme point of the mountain the traveller may observe some square compartments, which seem to have formed a part of as many rooms ; they were disintombed in 1809, during the construction of a little fort by the British soldiers who then occupied the island. The little church or chapel standing on the top is kept by a hermit, and it might be said that he has chosen to live a penitent life in this place, as if to expiate for its ancient turpitude.

The sight which may be enjoyed from that point comprehends the Salernitan gulf divided from the bay of Naples by the

famous Promontory of Surrentum called once *Atheneum*, and now *Capo Campanelle* or *Punta di Massa*. The three islets which appear near this Cape are the ancient *Sirenuse*; they are uninhabited and bear at present the name of *Galli*.

On his return from St. Maria del Soccorso, the traveller should notice the two hills of a conic form, which rise between that eminence and the Castellone as, according to the opinion of Conte Rezzonico, a learned traveller, who visited Capri in the year 1816, they are the *Taurubulae* mentioned by Statius in the following lines :

. . . . . *dites Caprae, viridesque resultant*  
*Taurubulae, et terris ingens redit aequoris echo.*

Which opinion is grounded upon the analogy of the names *Taurubulae*, and *Toro grande* and *Toro piccolo*, as they are called at present.

## MATROMANIA.

This place, showing an ancient grotto, lies on the flank of one of the above named hills; the traveller will find it by entering a path which opens on the left side of the way at a quarter of a mile's distance from the city; the path leads to a private ground, and a rather disagreeable descent to the grotto. This den astonishingly high and capacious seems to have been transformed by the ancients into a Temple, in doing which they covered its natural walls with cemented stones, some of which still preserve their position. A semicircular structure appears at the end of the grotto which is lightened by an opening admirably formed by nature like a spacious arch. The look of the visitor lies through this natural window to the gulf of Salerno which, when the horizon is clear, is seen from thence in a thousand variegated tints. A little room, and a smaller grotto are connected with this singular cavern.

We do not know in a positive manner to what God or Goddess it was dedicated by the ancients. Some antiquarians interpreting the present name *Matromania* as a derivation from *Matris magnum antrum*, have said that it was a temple of Cybele ; but Count Rezzone has controverted this assertion in consequence of a mitriac marble being found in the grotto. *Mitra* was the almighty God of the primitive inhabitants of these countries ; and the Count has been of opinion that to him they had consecrated the grotto ; he derives the word *Matromania* from *Mithrae magnum antrum* ; for the rest the above said marble, which may be seen in the museum of Portici, seems to have long exercised his sagacity, and in a letter published by him on his visit to Capri, he concludes by saying that it was a symbolic compendium of the ancient astronomical science ; the figures sculptured in the marble are a young woman, a bull, a dog, a serpent, a lion, two scorpions, several genii, the Sun, and the Moon. Several remains of ancient buildings, now destroyed, were seen many years ago near the grotto ; wherein statues, busts, and other antiquities had been found with bones, urns, and a sepulchral inscription in the Greek language.

## MONETA.

This is a naked spot lying near the path by which the traveller went to *Matromania* : many ancient reservoirs, and a number of medals found there, have induced a belief that it was the site of a Tiberian villa ; but no serious excavation has been made to ascertain the probability of this conjecture.

## ST. MICHELE.

There is no public way leading up to this hill, which must be ascended by entering a private ground bordering the place called *Moneta*. The remains of the ancient palace consist of that massive structure which appears even at a distance encircling



the whole hill on its middle way ; it must have been of an immense size, judging from the exterior walls which, on our visit, have appeared to us about fifteen feet thick ; the rooms still visible are eighteen in number, divided by a long corridor, besides a larger one, where are baths, and a kind of *lavacrum*. The top of the hill exhibited once the traces of an ancient terrace, several grottoes, bases of columns, and other antiquities, the whole most likely belonging to another ruined villa ; all these objects were removed either before or in the year 1808 when a little fort was constructed on this spot by the British garrison who kept then the island. As a stupendous point of view we recommend the summit of *San Michele* to those travellers who sketch.

### LE CAMERELLE.

The next place deserving notice is that called *Le Camerelle* ; we do not know what kind of ruins appeared there in past times ; what remains to be seen is an arched wall about 200 paces long ; though the vaults formed by the archs are now filled with earth and stones, yet their exterior form gives the whole structure the appearance of an aqueduct ; nevertheless, from the historical passages which have been compared to this site, it seems almost certain that there rose an Imperial palace.

### PUNTA DI TRAGARA.

A short way leads from the Camerelle to this point, which lies on the south east side of the island, and where Tiberius had, it seems, another villa. Instead of its remains which were still apparent several years ago, some modern fortifications, now undone, are seen in this place. The little beach under it exhibits some rests of hydraulic constructions by the Romans, and tradition says that Tiberius kept there a squadron for the guard of his person. A landscape painter may conveniently draw from

this point two high rocks of an admirable form, rising opposite the same ; they are called the *Faraglioni* and may be ranked among the little extraordinary features of the globe.

### CERTOSA.

This is a monastery which was erected on the ground of a sixth Tiberian palace ; the chartreux who occupied it, being suppressed in the year 1806, it was converted into military barracks. A moderate expense might perhaps suffice to restore the building to its pious use ; it comprehends two large cloisters, and is connected with a garden, and a very agreeable terrace.

Going from la Certosa to Castiglione the traveller may visit an elegant marble pavement which was discovered a few years ago.

### CASTIGLIONE.

When arrived at half way on this hill, the traveller will see the fragments of an ancient wall upon which a little fort has been constructed in our days ; here stood one of the twelve palaces, which, according to the opinion of Count Rezzonico, was that dedicated to Neptune. This place attracted the attention of a German Antiquarian called Haldrava, who in the year 1787 made important excavations, and he had the satisfaction of finding several most valuable antiquities, a short notice of which will, we think, appear interesting to our readers. These objects were:

1.<sup>st</sup> That most handsome pavement with geometrical figures, which adorns now the royal palace *della Favorita* at Portici ; it is generally thought to be the work of the famous mathematician Trasillus, a favourite of Tiberius, and is composed of yellow, red, and veined blue marbles ; it measures 21 feet in length, and about 16 in breadth.

2.<sup>d</sup> A Ninfeo consisting of a large conc. surrounded with

five rooms. A basso relievo found in one of these was bought as a most precious rarity by the then Prince of Schwartzenberg.

3. A magnificent vase of marble, upon which were sculptured in basso relievo four personages, some of whom were playing, some holding a flambeau, and one drawing water from a well.

The other most remarkable curiosities found here were two heads of marble in a pure Greek style, a cameo representing Germanicus, a fragment of another cameo showing the Zodiac and finally a winged Victory.

The tour on which we have led the traveller is long enough to have occupied him for several hours; he may now return to the city, and on his way to the inn (or to the following antiquities) enter

### THE CATHEDRAL.

Here he will notice the marble pavement composed of Africano, yellow, red and Saravazza, representing several square plates; it was found in the villa of Jupiter at St. Maria del Soccorso with the other marbles which ornament the high altar and the two lateral ones. Several modern epitaphs may be read in this church, amongst which there is one commemorating the conversion to the Catholic Faith of John Hubert, an English Doctor, who during his living at Capri showed himself a very beneficent man; his death happened in 1767.

An immense convent is seen near the church, which the smallness of the city renders more and more remarkable; it was inhabited by nuns to the time when pious establishments were partly suppressed in this country.

The four ancient sites which remain for us to be visited, lie all on the other side of the city between it and the sea.

### SOPRA FONTANA.

This place is most undoubtedly the site of an ancient palace, the remains of which were to be seen in past times. A beau-

tiful statue of Tiberius was found here without the head; it is now at Rome in the museum of the Vatican, repaired by Sposino, and a subject of admiration for the softness of its drapery, and other peculiarities. The same ground contains four grottoes of ancient structure, remarkable enough for their amplexness, the two larger being about 192 feet in length, and 33 in breadth. One only of the four may be seen at present, which is half covered with water proceeding from a subterraneous spring; another circumstance adds to the singularity of these constructions, the use of which is far from being ascertained; I mean an enormous quantity of ancient clay lying under and above the water. This substance is of the finest quality, and contains several metallic parts; when dried by the sun rays, it takes an ashy colour approaching the blue. Antiquarians have endeavoured in vain to give a satisfactory opinion on the purpose for which it was deposited in this place; some, extolling it perhaps too much, have said that it might have served for the fabrication of the celebrated *Murrhine* vases, one of which, as Plinius says, was bought in Pompey's times for 30 talents; but this conjecture has been by others rejected on the historical consideration that those vases proceeded from Asia. However it seems probable that the present argil was really accumulated for some manufacture of the same kind; an unsuccessful experiment has been made at Naples to form with it elegant pottery.

### VILLA DI TORZO SOTTO AJANO.

To this spot we must go by one of the descents which lead from the above mentioned ground to the sea; it now exhibits no other antiquities than five vaults, but the noble remains of the imperial palace were still visible a few years ago; at a more distant period they found here eight stupendous columns of marble, each of a single piece, and about 18 feet high; four were of yellow and four of Egyptian Cipollino; a fine pavement, and the traces of an aqueduct were likewise discovered in this place.

Proceeding a short way farther towards the sea, the traveller may enter the Church of St. Costanzo which evidently appears to have been an ancient temple ; here are the four above-said columns of cipollino with two more fluted; the four of yellow ornament the Chapel in the royal palace of Caserta.

This church of St. Costanzo was once the Cathedral of Capri, and still preserves some prerogatives depending on that quality. The Saint to whom it is dedicated was the Bishop and is the Patron of the island.

### CAMPO DI PISCO.

A very short distance runs between the above said church and *Campo di Pisco*, a denomination derived from *Campus Episcopi*. This is a platform arising over the sea, where a little fort has been constructed in modern times ; a little grotto and the traces of an ancient wall are all that remains of the Augustan palace which, from a bust of *Vesta*, found in this place, is thought to have been dedicated to that goddess.

### PALAZZO DELLA MARINA.

The remains of this palace lie on the same level with the sea at a short distance from Campo di Pisco, and the way to them runs partly through a private ground where the traveller is helped to descend, and to come up again by the means of a ladder. The sumptuosity of the objects found among the ruins of this villa has in the opinion of antiquarians placed it on the same rank with that of Jupiter at St. Maria del Soccorso. We shall only mention a Capital of a perfect style which, as a precious model for the study of Architecture, has been placed in the uncovered court of the *Museo Borbonico* at Naples, and a cylindric altar which was sent to London, and is now, we think, in the *Britannic Museum*. A magnificent staircase of marble was

still visible on this spot before 1809. In that year the French troops mounted by it in their attack upon the island which had a British garrison ; after which the same troops destroyed it fearing least the English should in their turn take advantage of it. This villa was most likely the one consecrated to Cybele ; its remains still apparent are some rooms flanked by the fore part of a temple, besides which the traveller may observe a great quantity of ruins scattered here and there along the shore both in and out of the water.

## ANACAPRI.

The lofty rock rising over the Palazzo della marina offers the only way to Anacapri, consisting as we said before of a very singular flight of stairs which must be ascended on foot, or in a sedan chair. Till the year 1809 these stairs had nothing which might alleviate the fatigue of the going up ; a side wall has been since constructed which serves at least to prevent vertiginous accidents.

The foreigner is agreeably surprised at the large plain which presents itself on the summit of the hill ; here he feels his respiration more free and he may extend his view to an immense distance. There is on this platform a castle called *Castello di Barbarossa*, which was most likely built under the reign of Frederic II who bore that surname. A church in the village exhibited once a pavement painted by Solimena, representing Adam and Eve with a number of animals in the terrestrial Paradise ; we do not know whether this piece of curiosity remain still in the same church which is now shut. For the rest the traveller will be very much pleased with his visit to this village, owing to its singular situation on the highest habitable point of the whole bay of Naples.

Before leaving this island, we must yet mention

## THE BLUE GROTTTO.

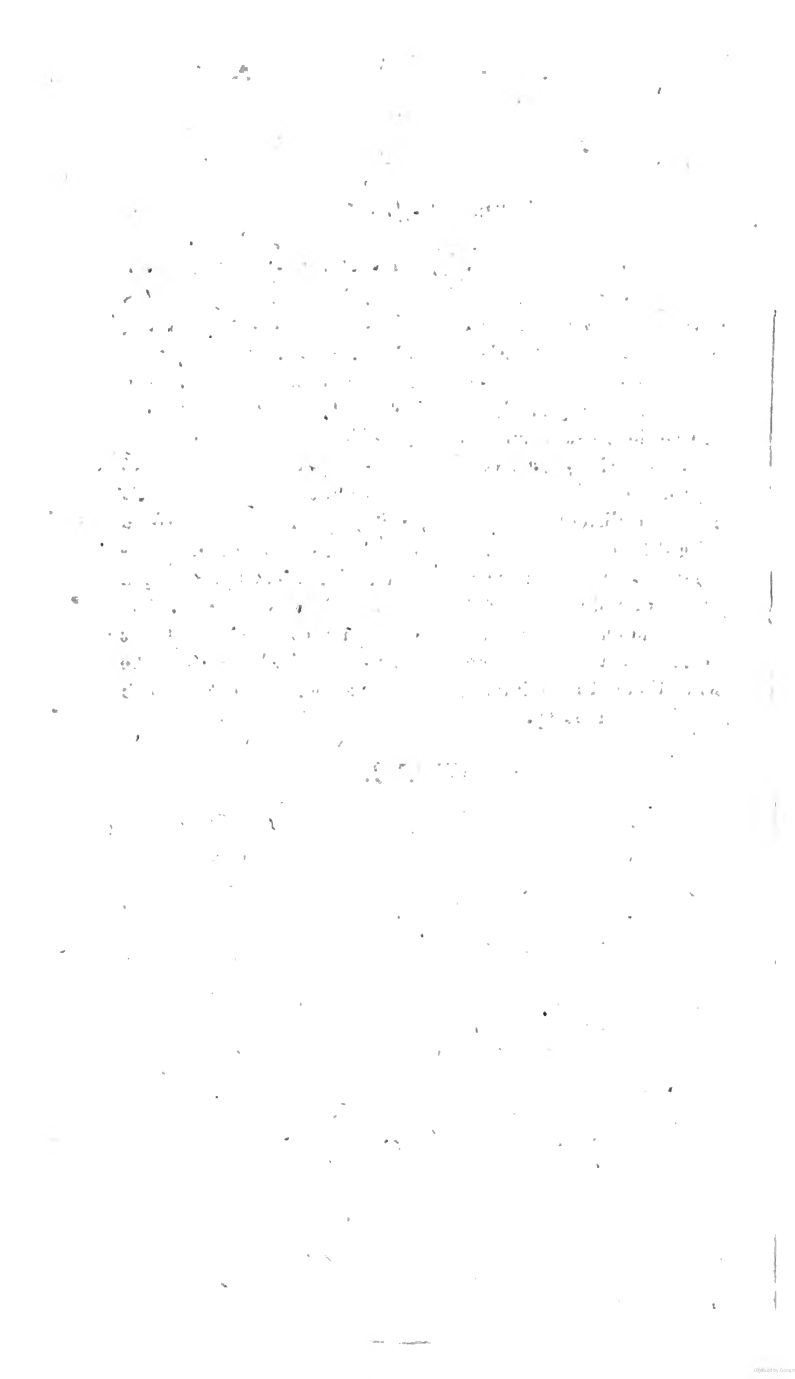
It lies beneath the island, on the side of Pozzuoli, and was discovered by mere chance only in 1826 : Two English, who swam in that part of the sea, had a fancy to enter this cavern, and were greatly astonished in finding it all blue in the interior.

The entrance is but four feet high, five in the breadth and seven in the length; and often it is difficult, and even dangerous, to force the passage during a sturmy tide.

Its interior presents a vault of an elliptic form of 160 feet by 120, and in the centre it is 70 feet high. The rock of the vault consists of glistening stalactites, which, mixing with the scarce twilight that steals itself into the small cleft, produce the singular effect of making appear of a blue tint all the grotto, and your boat, and your fellow travellers, and your shape also.

From an internal way it has been recognised; that this grotto had a communication with a villa of Anacapri; but the owner thought it advisable to keep the secret till the day of the occasional discovery.

THE END.





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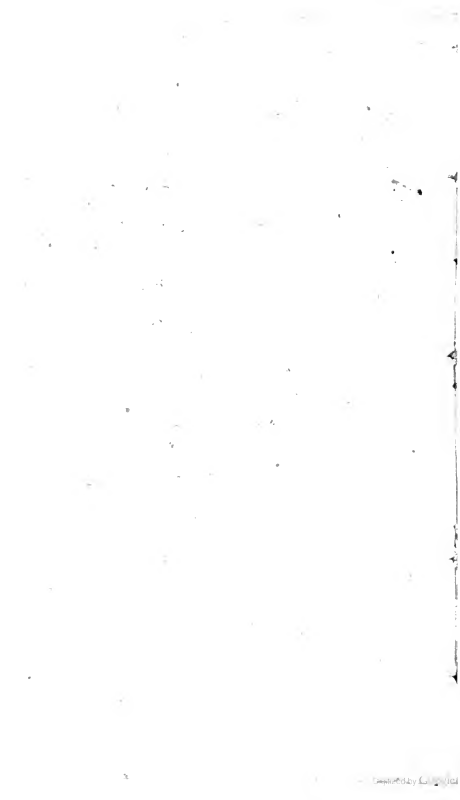
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